The Complete Marches of John Philip Sousa

Vol. 1 No. 5

Esprit de Corps

March

(1878)

FULL SCORE

AS PERFORMED BY

"THE PRESIDENT'S OWN" UNITED STATES MARINE BAND

"Esprit de Corps" (1878)

("Esprit du Corps")

Inspiration for this composition would be obvious had Sousa composed it while he was in service, but he was not. The march was not published for band until the year after he resigned from the U. S. Marine Corps. The dedication reads, "To my old friend Wilson J. Vance of Ohio." In addition to being Sousa's friend, Vance (1845-1911) was a Medal of Honor recipient who served with the 21st Ohio Infantry during the American Civil War. He was cited for voluntarily rescuing a wounded and helpless comrade while his command was falling back under heavy fire during the Battle of Stones River in Tennessee on December 31, 1862. Vance later became Captain, 14th U. S. Colored Troops, was the author of several books, and is buried at Arlington National Cemetery. The "Esprit de Corps" Sousa references in this march is the camaraderie, the bond of friendship that forms between those who serve together. The dedication's timing is not coincidental; the two were beginning to work together in 1878 on the operetta *The Smugglers,* for which Vance was the librettist.

Reference: Paul E. Bierley, *The Works of John Philip Sousa* (Westerville, Ohio: Integrity Press, 1984), 50.
Supplemented with information provided by Loras J. Schissel

Editorial Notes

Throughout Sousa's career as a conductor, he often altered the performance of his marches without marking or changing the printed music. These alterations were designed for concert performances and included varying dynamics and omitting certain instruments on repeated strains to expand the range of the musical textures, as well as adding unscripted percussion accents for dramatic emphasis at key points in the music. Although Sousa never documented his performance techniques himself, several players who worked extensively with Sousa provided directions for his frequently performed marches, most notably cornetist Frank Simon. Sousa continued to conduct many of his earlier marches later in his career with these unique alterations, but he rarely returned to several of the marches composed between 1873 and 1880. Although no written confirmation exists for how Sousa might have performed these earliest compositions, select elements of his typical performance practices can also be applied to these marches.

The Complete Marches of John Philip Sousa appears in chronological order and is based on some of the earliest known sources for each composition. These newly edited full scores correct many mistakes and inconsistencies found in the parts of early publications; however, all remaining markings and the original scoring are preserved. Additionally, the alterations traditionally employed by the United States Marine Band in performance are incorporated throughout; either those specifically documented by Sousa's musicians or changes modeled on the customary practices of "The March King."

Performance practices that deviate from the original printed indications are described below and appear in [brackets] *in the score. In many instances these indications appear side-by-side with the original markings. An open diamond marked with an accent in the cymbal part indicates that the cymbal player should let that accent ring for an additional beat before rejoining the bass drum part.*

First Strain (m. 5-16): There is no bass drum for the first four measures of this strain and the cymbal should be struck with a soft mallet. Bass drum and crash cymbals rejoin in the conventional way for the last four measures of this strain, both times.

Second Strain (m. 17-32): As was the custom for many of Sousa's marches, the second strain dynamic can be changed to *piano* first time, with piccolo, E-flat clarinet, cornets and trombones tacet. All instruments rejoin at *fortissimo* in m. 32 for the repeat.

Third Strain (m. 33-49): This strain was originally marked entirely in *piano* for all instruments except for the lyrical euphonium line, but the passage benefits from some dynamic shape. The euphonium can still be somewhat to the fore, but a gradual crescendo may be performed in all instruments in the second half of the strain both times leading to a *forte* in m. 46 along with punctuating accents in the percussion. Cornets may tacet first time and rejoin the woodwinds in *piano* for the second time through to add textural variety.

Trio (m. 51-65): Unlike many of the softer trios of later Sousa marches, this trio is marked *fortissimo*. It should be played with vigor both times through, and percussion accents may be added to punctuate the climax of the phrase in m. 57 and 64, both times through.

Final strain (m. 67-end): This short strain may also be played with the full instrumental forces both times, but holding back on the dynamic a bit the first time through allows the *fortissimo* repeat to add an exclamation point to the finale of the march. A final percussion accent can be added to beat two in either m. 80 or 81, but not both.

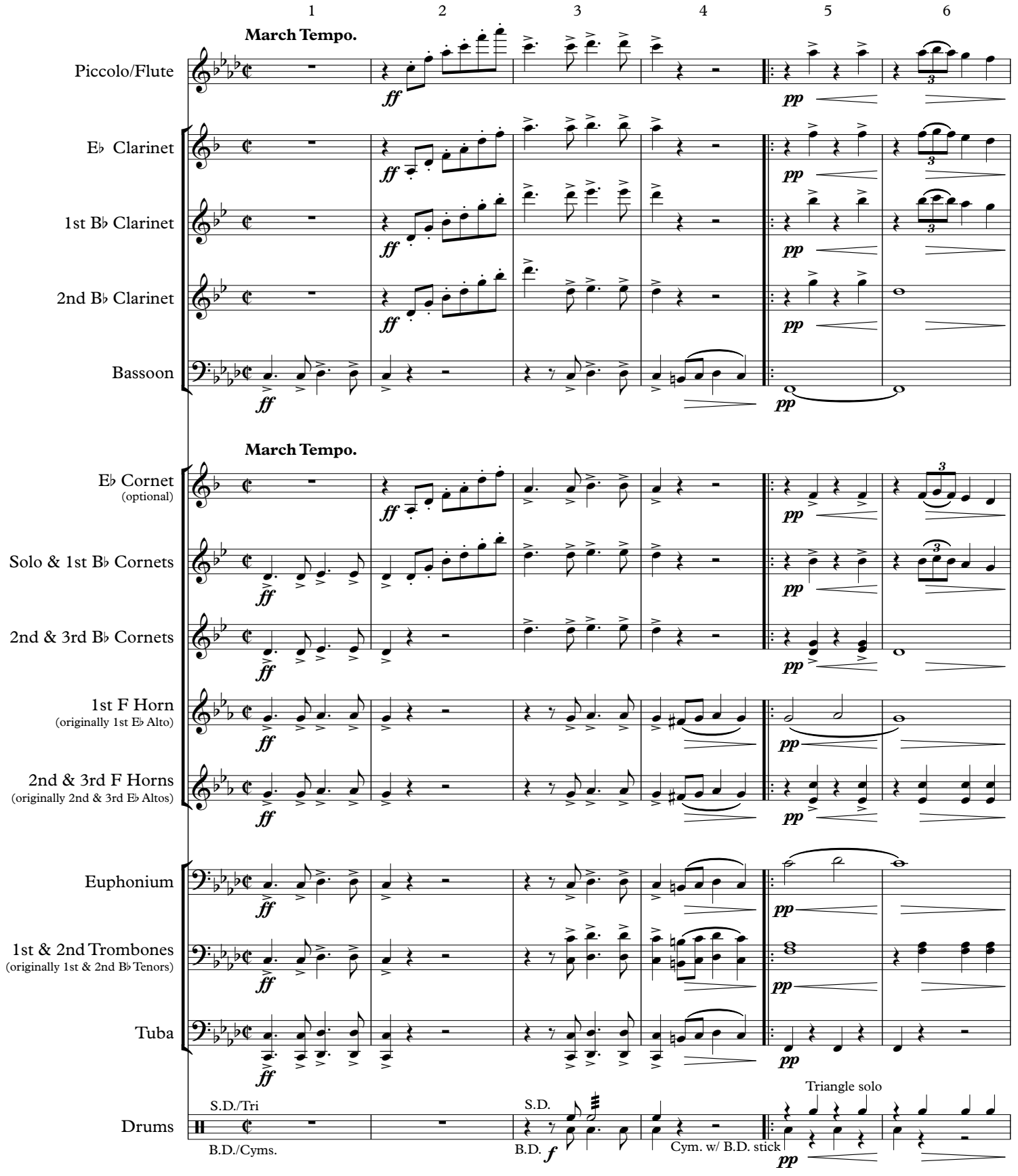
Full Score

March

ESPRIT DE CORPS

(1878)

JOHN PHILIP SOUSA
Edited from original parts published by
Harry Coleman, Philadelphia, PA.



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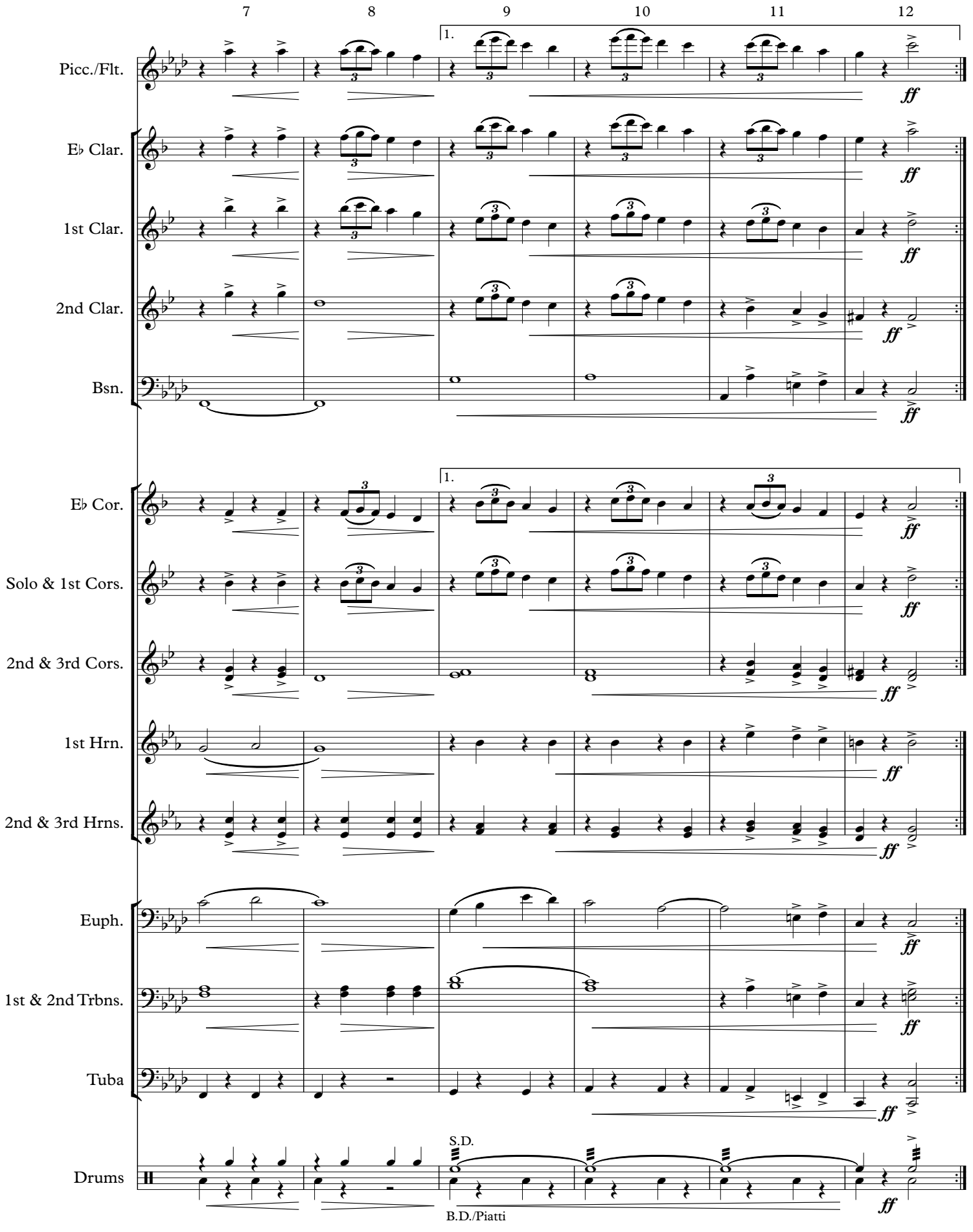
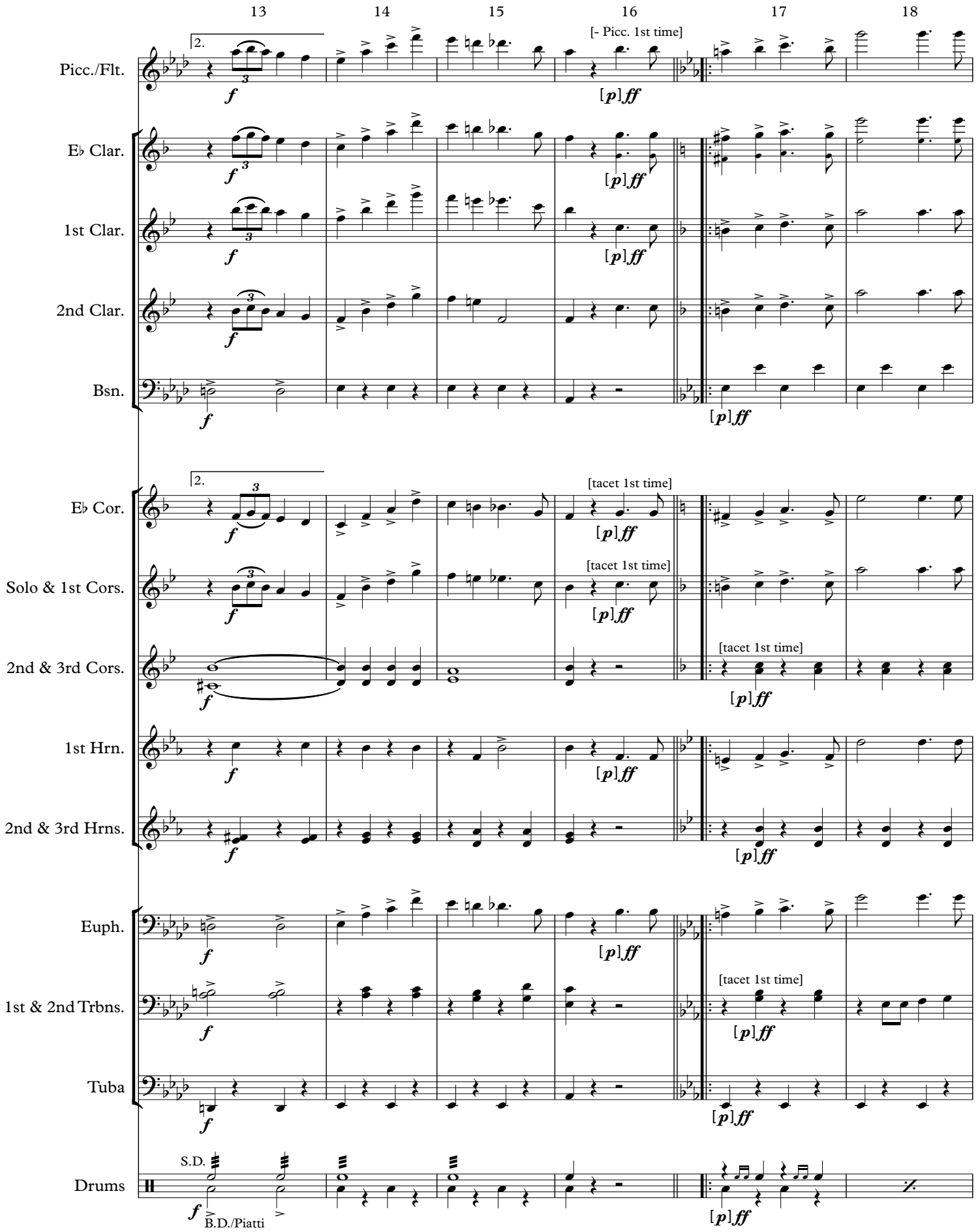
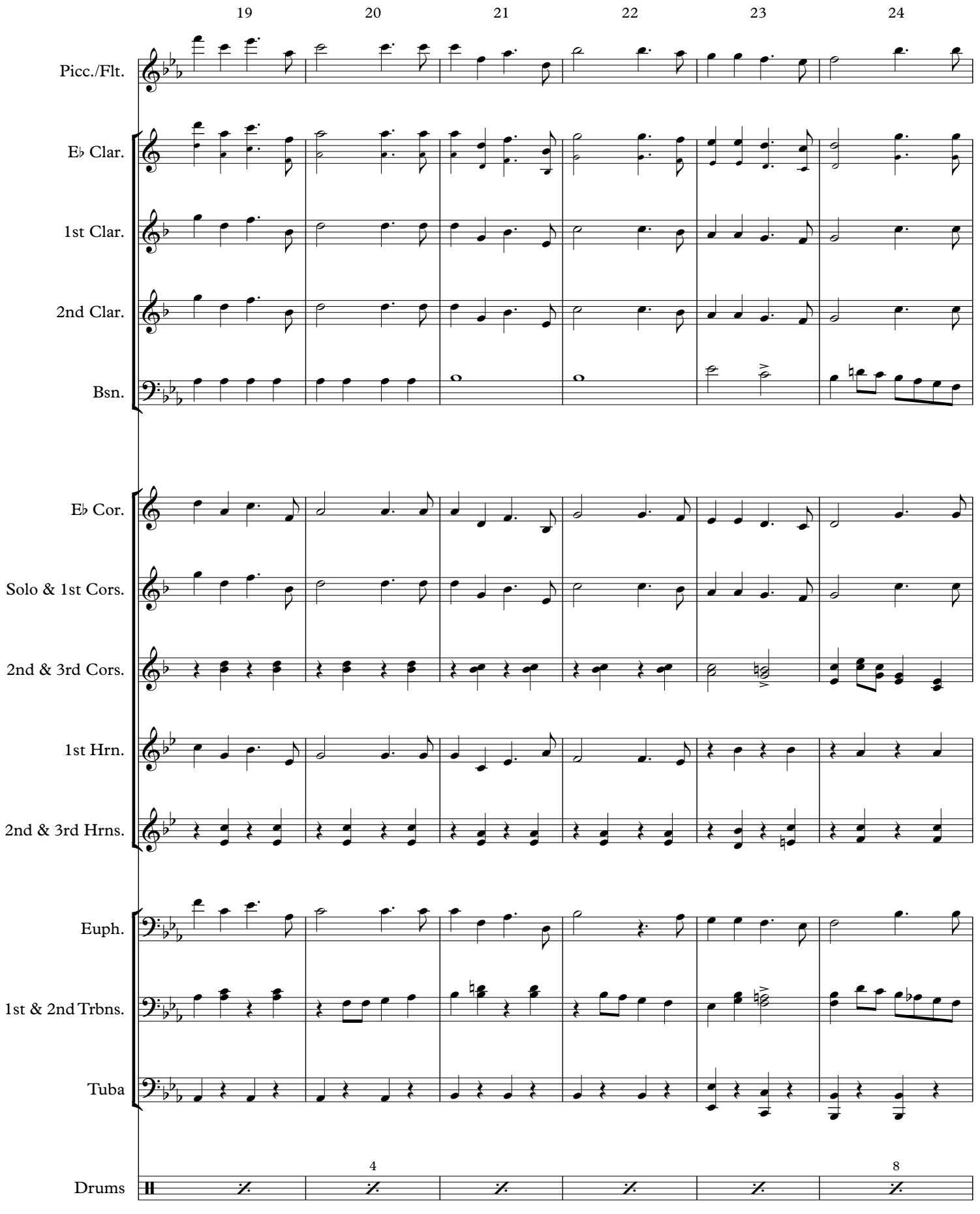
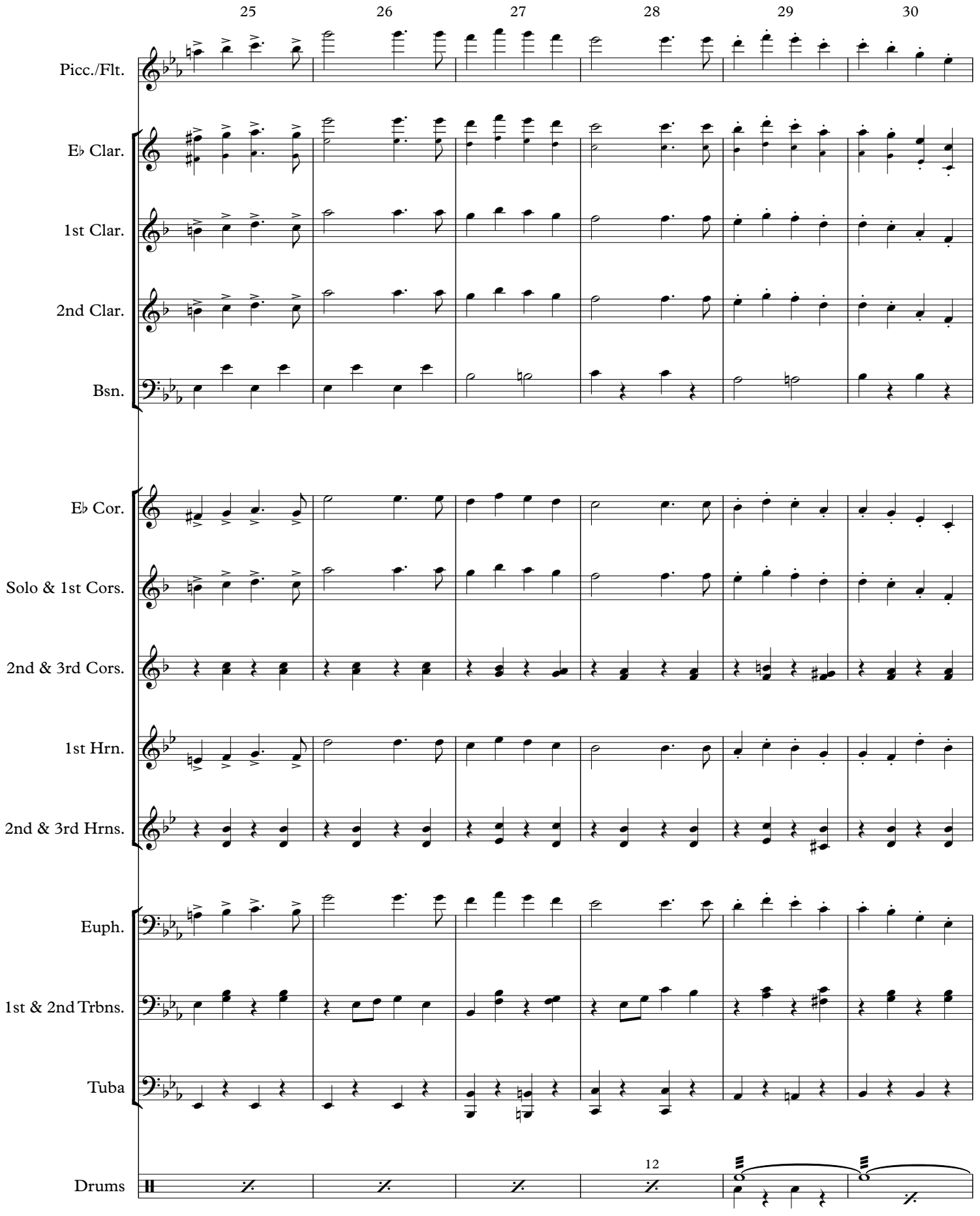
ESPRIT DE CORPS
Full Score



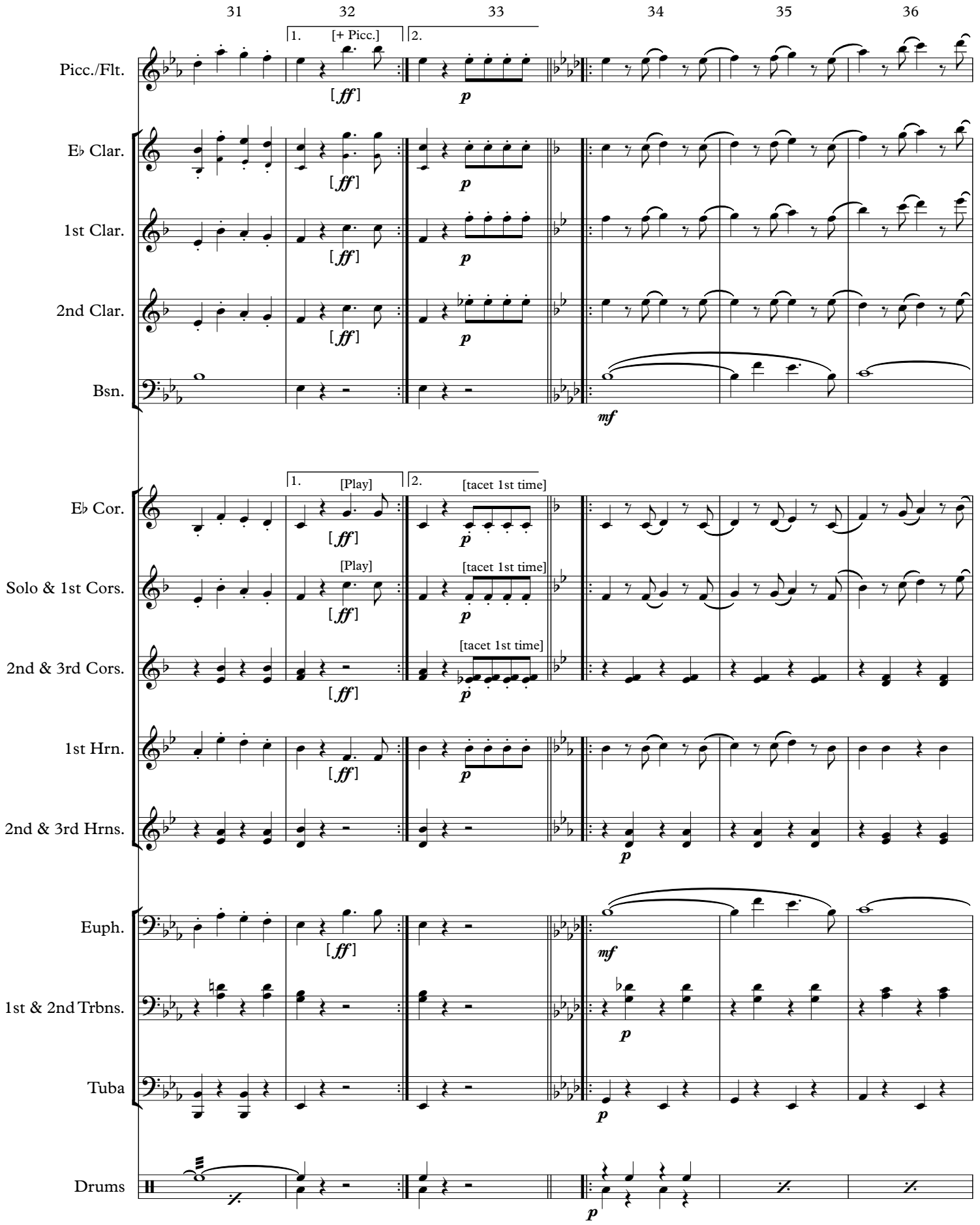

13
14
15
16
17
18
[- Picc. 1st time]
Picc./Flt.
E♭ Clar.
1st Clar.
2nd Clar.
Bsn.
E♭ Cor.
Solo & 1st Cors.
2nd & 3rd Cors.
1st Hrn.
2nd & 3rd Hrns.
Euph.
1st & 2nd Trbns.
Tuba
Drums
[tacet 1st time]
S.D.
B.D./Piatti

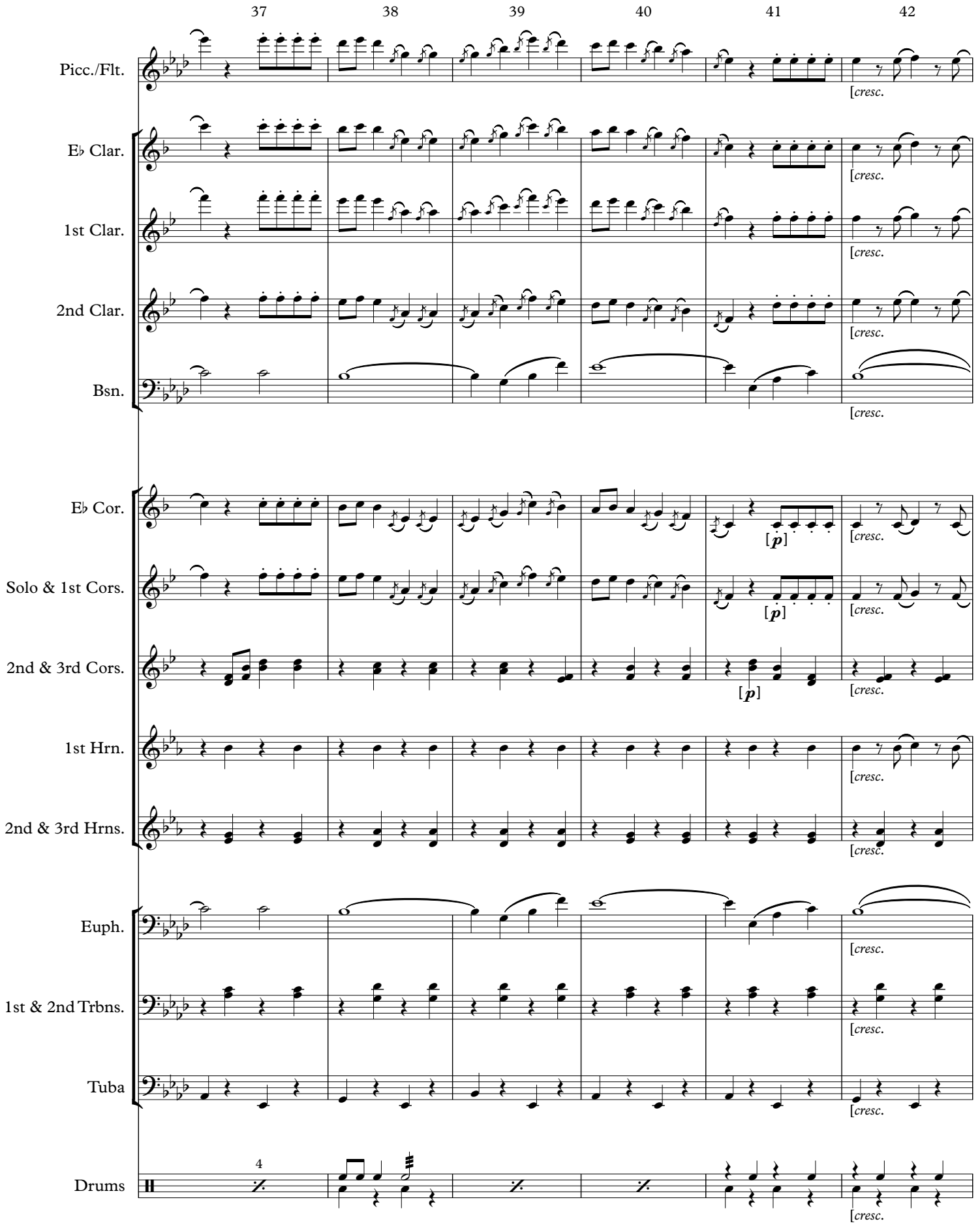
ESPRIT DE CORPS
Full Score



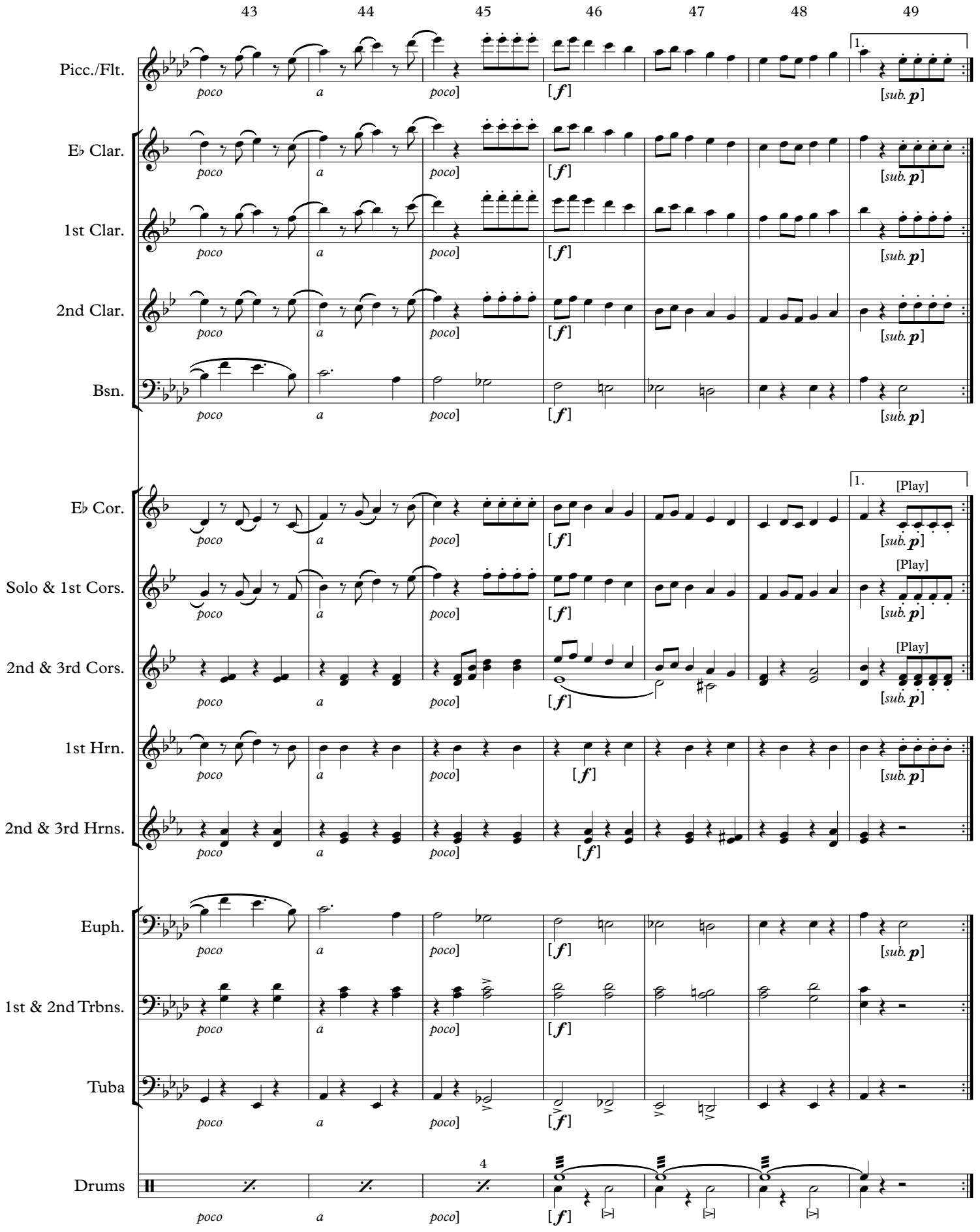

25
26
27
28
29
30
Picc./Flt.
E♭ Clar.
1st Clar.
2nd Clar.
Bsn.
E♭ Cor.
Solo & 1st Cors.
2nd & 3rd Cors.
1st Hrn.
2nd & 3rd Hrns.
Euph.
1st & 2nd Trbns.
Tuba
Drums
12

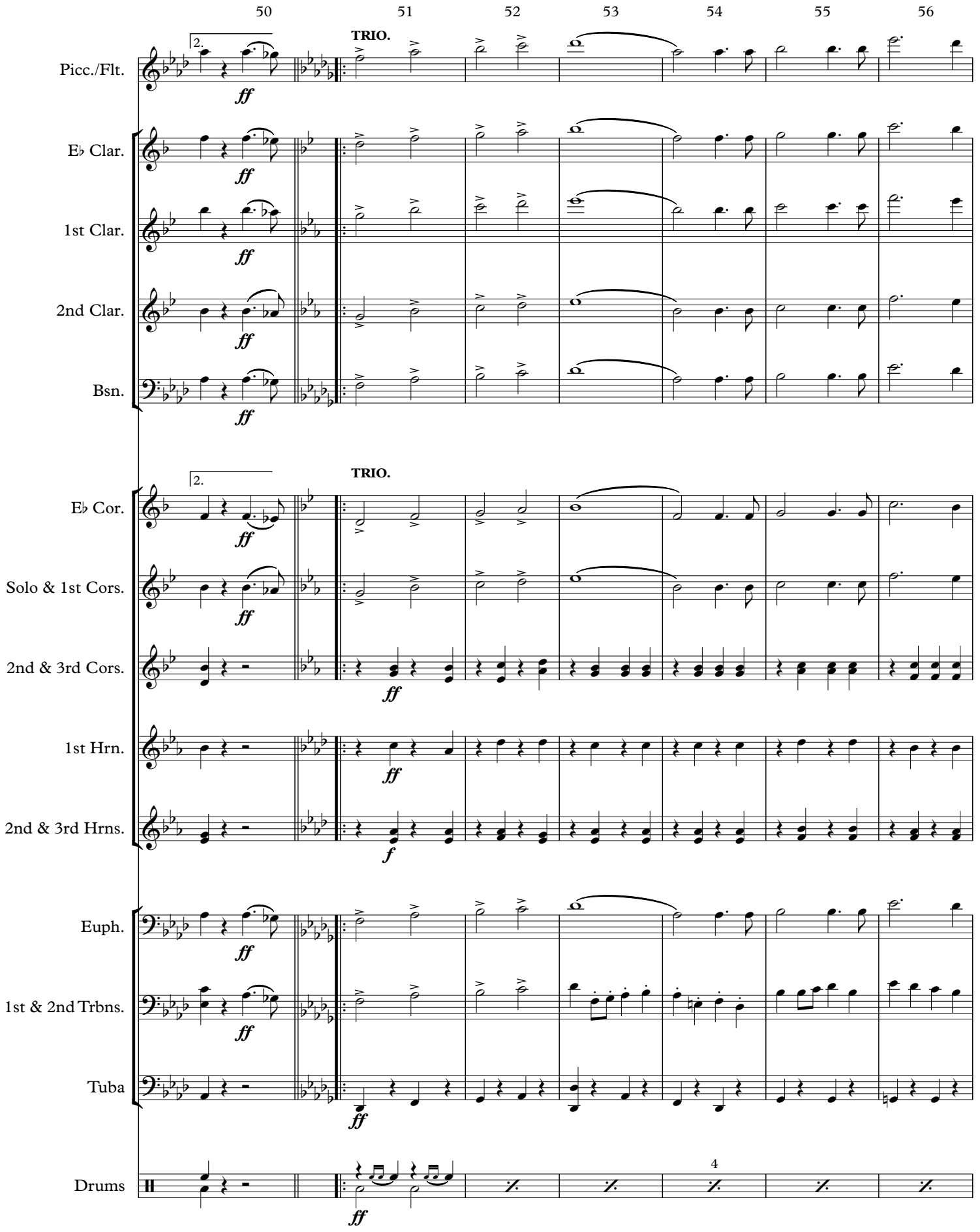
ESPRIT DE CORPS
Full Score



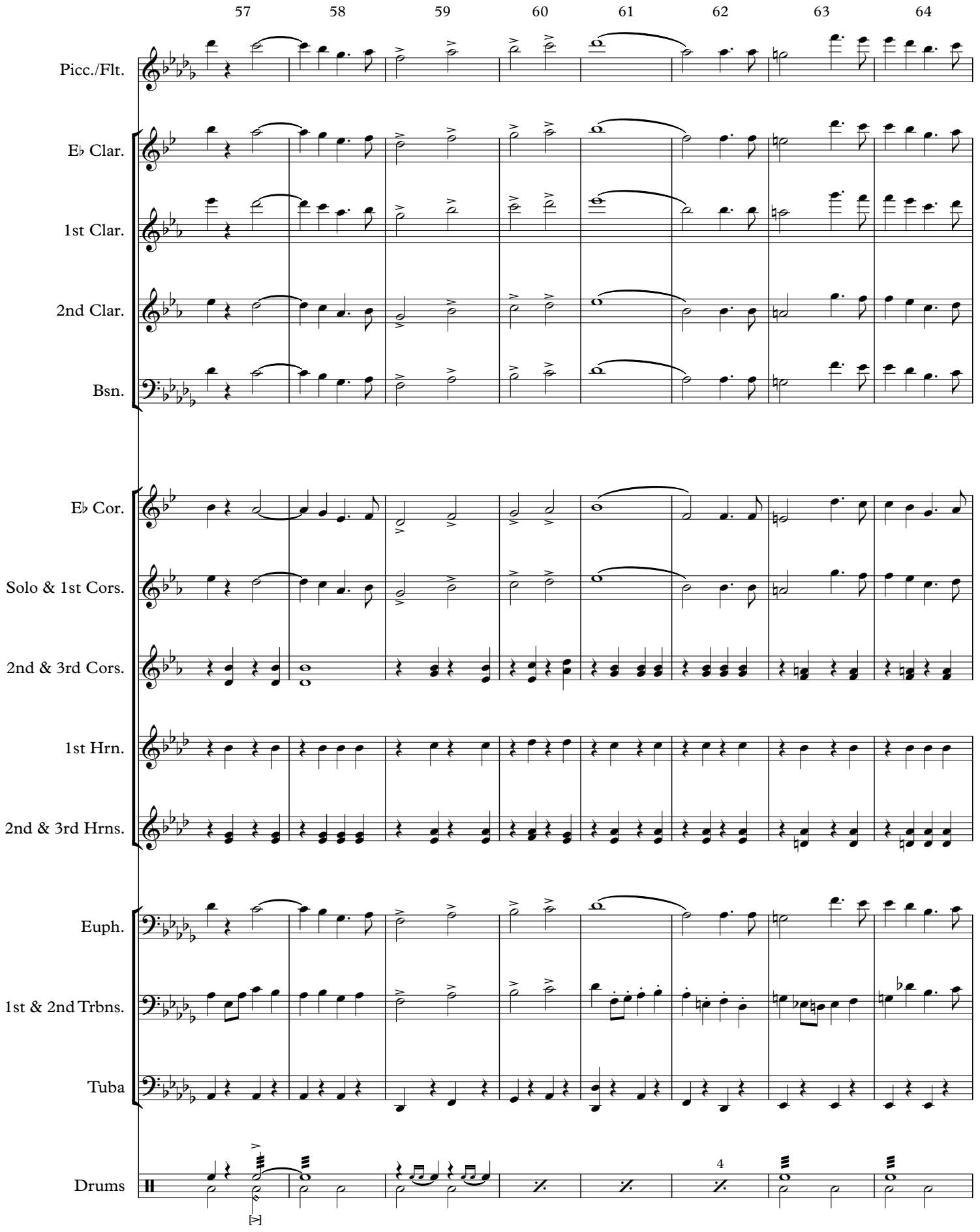

37
38
39
40
41
42
Picc./Flt.
E♭ Clar.
1st Clar.
2nd Clar.
Bsn.
E♭ Cor.
Solo & 1st Cors.
2nd & 3rd Cors.
1st Hrn.
2nd & 3rd Hrns.
Euph.
1st & 2nd Trbns.
Tuba
Drums
4
[cresc.
[p]

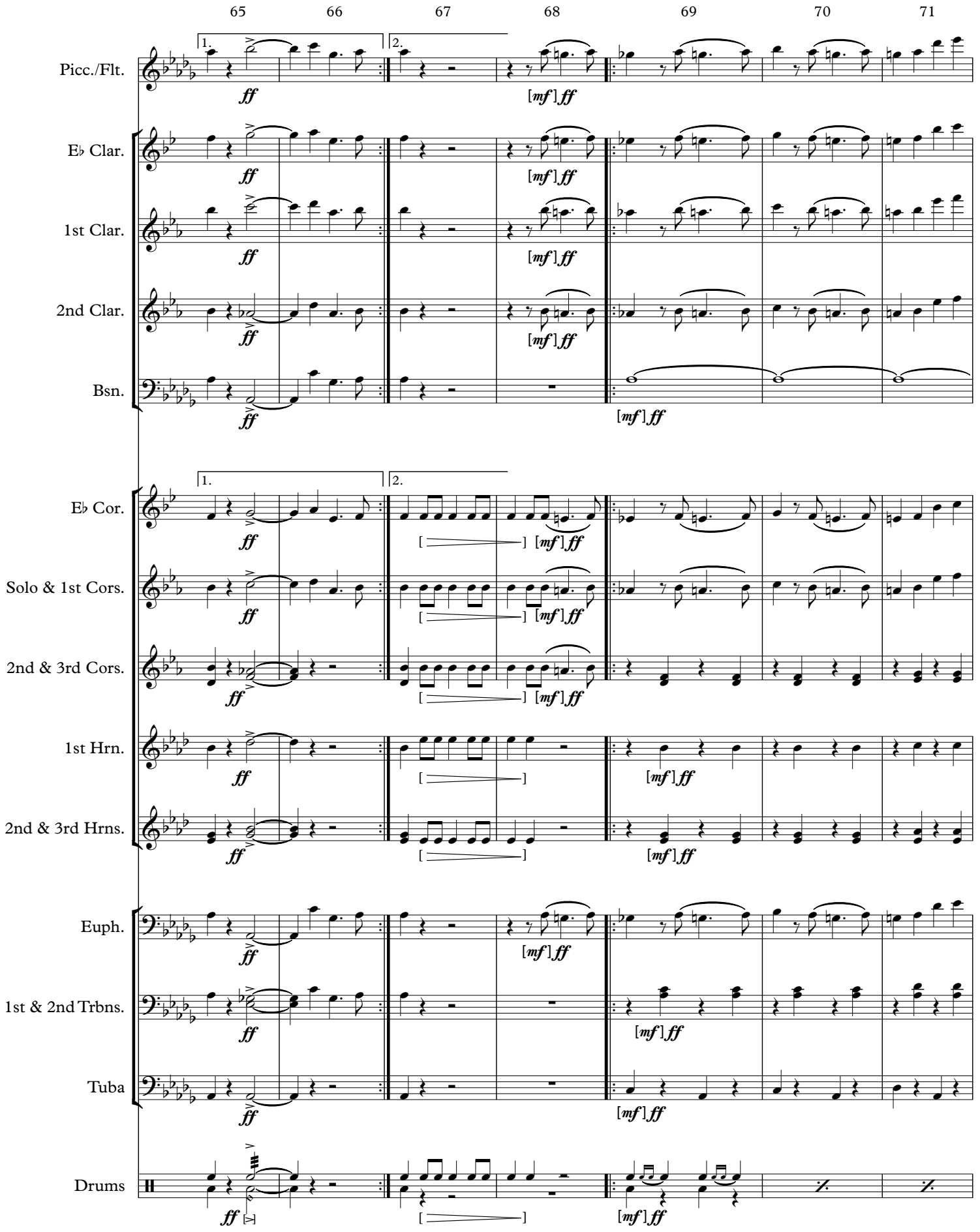
ESPRIT DE CORPS
Full Score



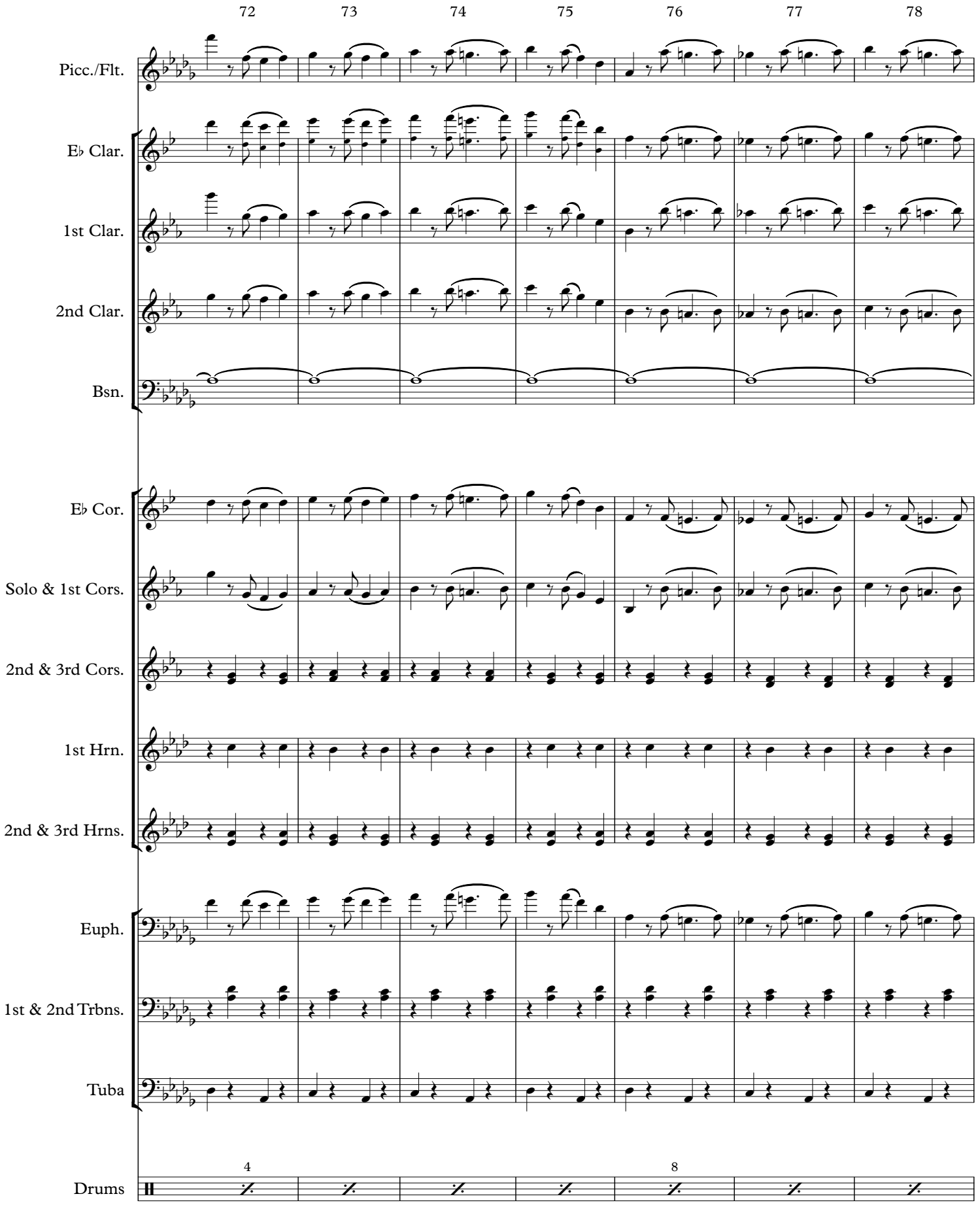

50
51
52
53
54
55
56
TRIO.
Picc./Flt.
E♭ Clar.
1st Clar.
2nd Clar.
Bsn.
E♭ Cor.
Solo & 1st Cors.
2nd & 3rd Cors.
1st Hrn.
2nd & 3rd Hrns.
Euph.
1st & 2nd Trbns.
Tuba
Drums
4
ff
f

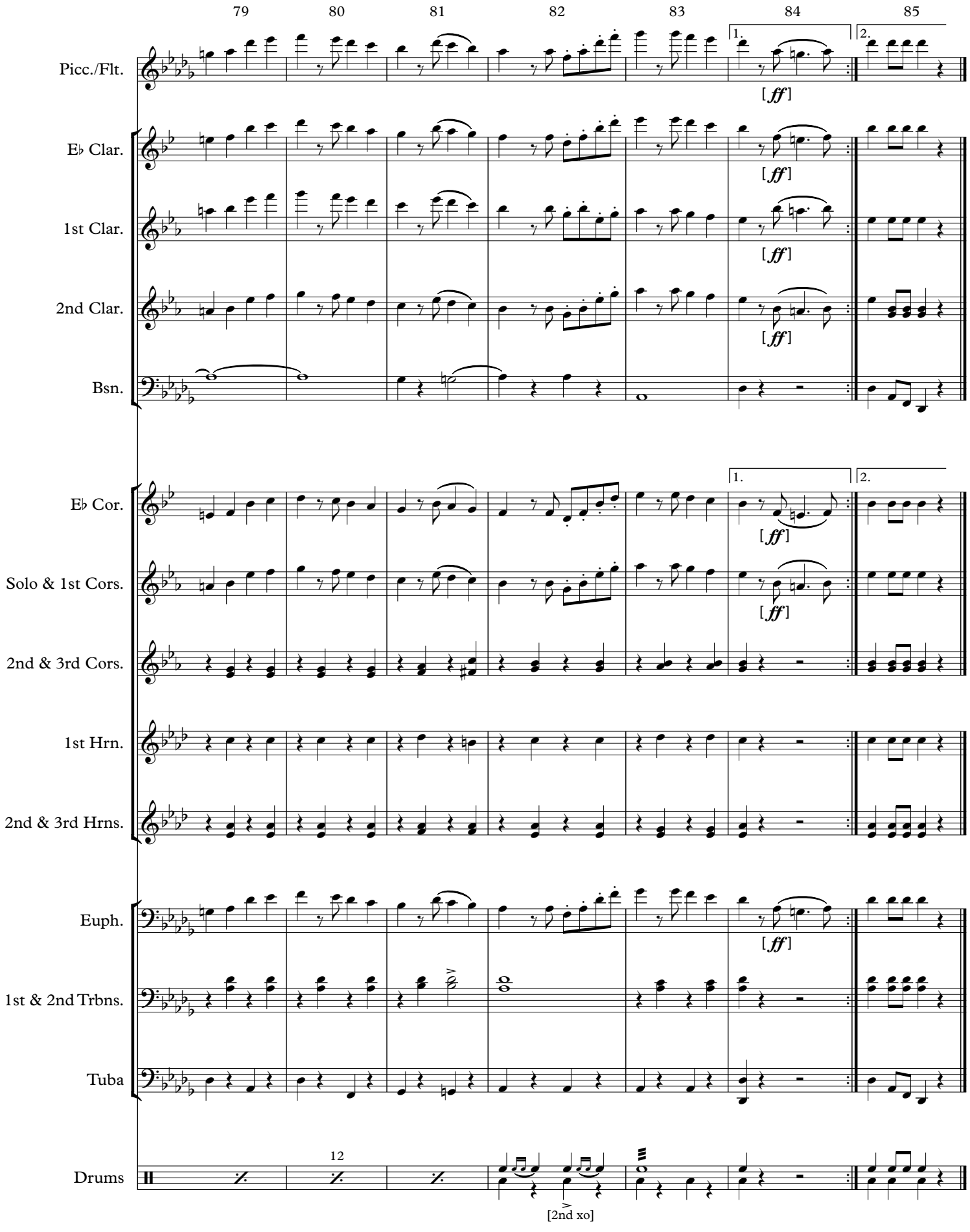
ESPRIT DE CORPS
Full Score




65
66
67
68
69
70
71
Picc./Flt.
E♭ Clar.
1st Clar.
2nd Clar.
Bsn.
E♭ Cor.
Solo & 1st Cors.
2nd & 3rd Cors.
1st Hrn.
2nd & 3rd Hrns.
Euph.
1st & 2nd Trbns.
Tuba
Drums
1.
2.
ff
[mf] ff

ESPRIT DE CORPS
Full Score




79
80
81
82
83
84
85
Picc./Flt.
E♭ Clar.
1st Clar.
2nd Clar.
Bsn.
E♭ Cor.
Solo & 1st Cors.
2nd & 3rd Cors.
1st Hrn.
2nd & 3rd Hrns.
Euph.
1st & 2nd Trbns.
Tuba
Drums
1.
2.
[ff]
12
[2nd xo]

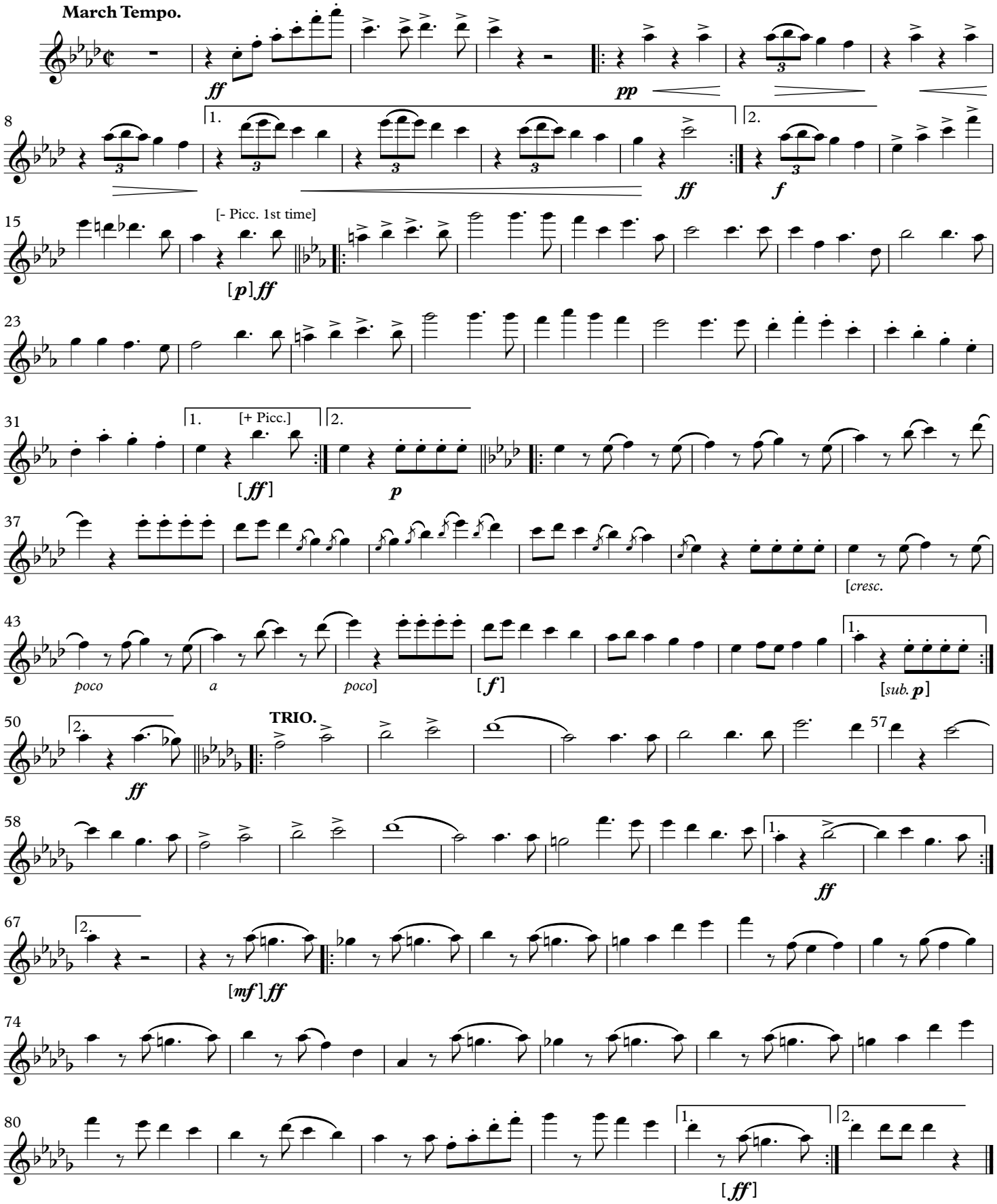
March

ESPRIT DE CORPS

Piccolo/Flute

(1878)

JOHN PHILIP SOUSA



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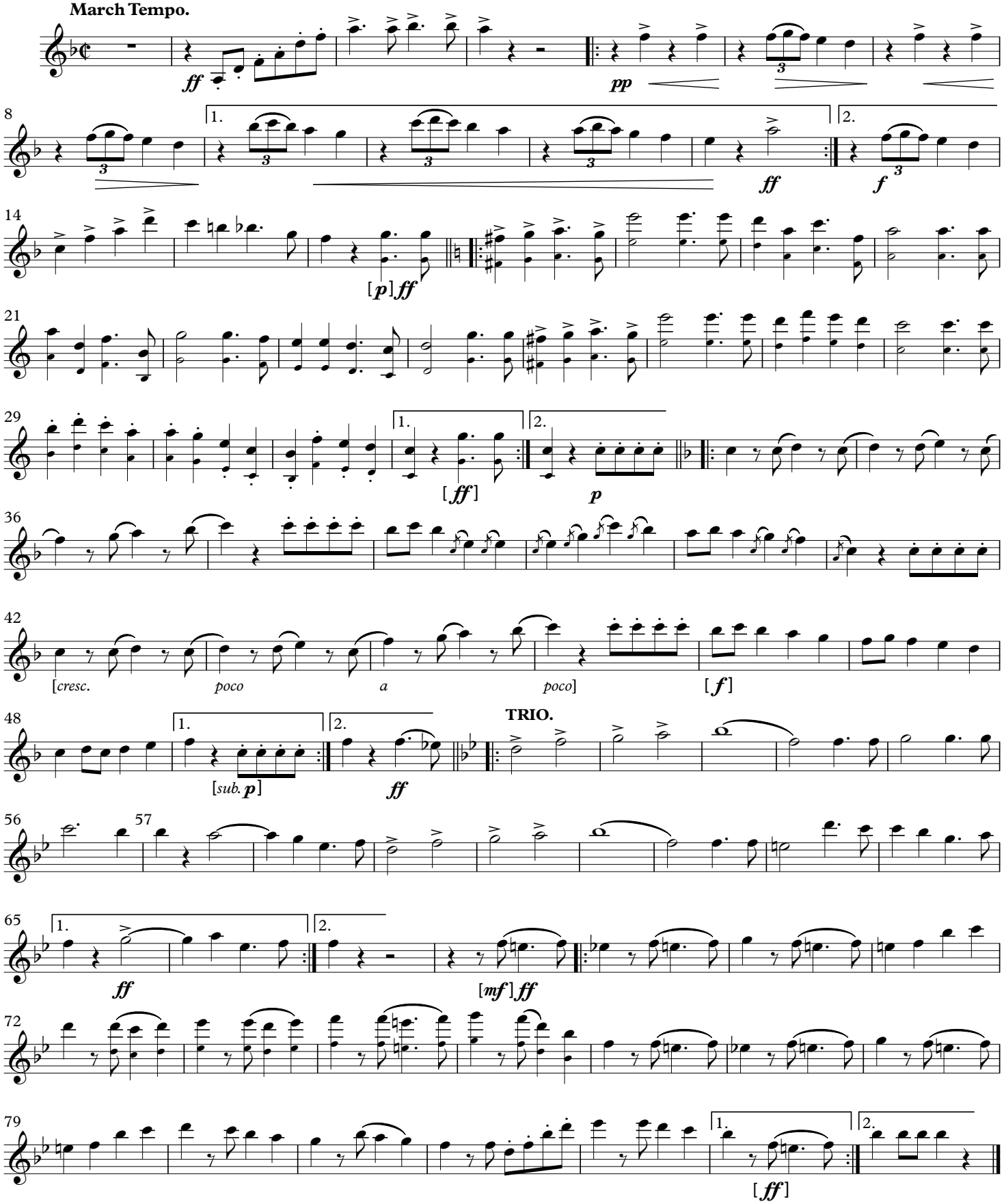
March

ESPRIT DE CORPS

(1878)

E♭ Clarinet

JOHN PHILIP SOUSA



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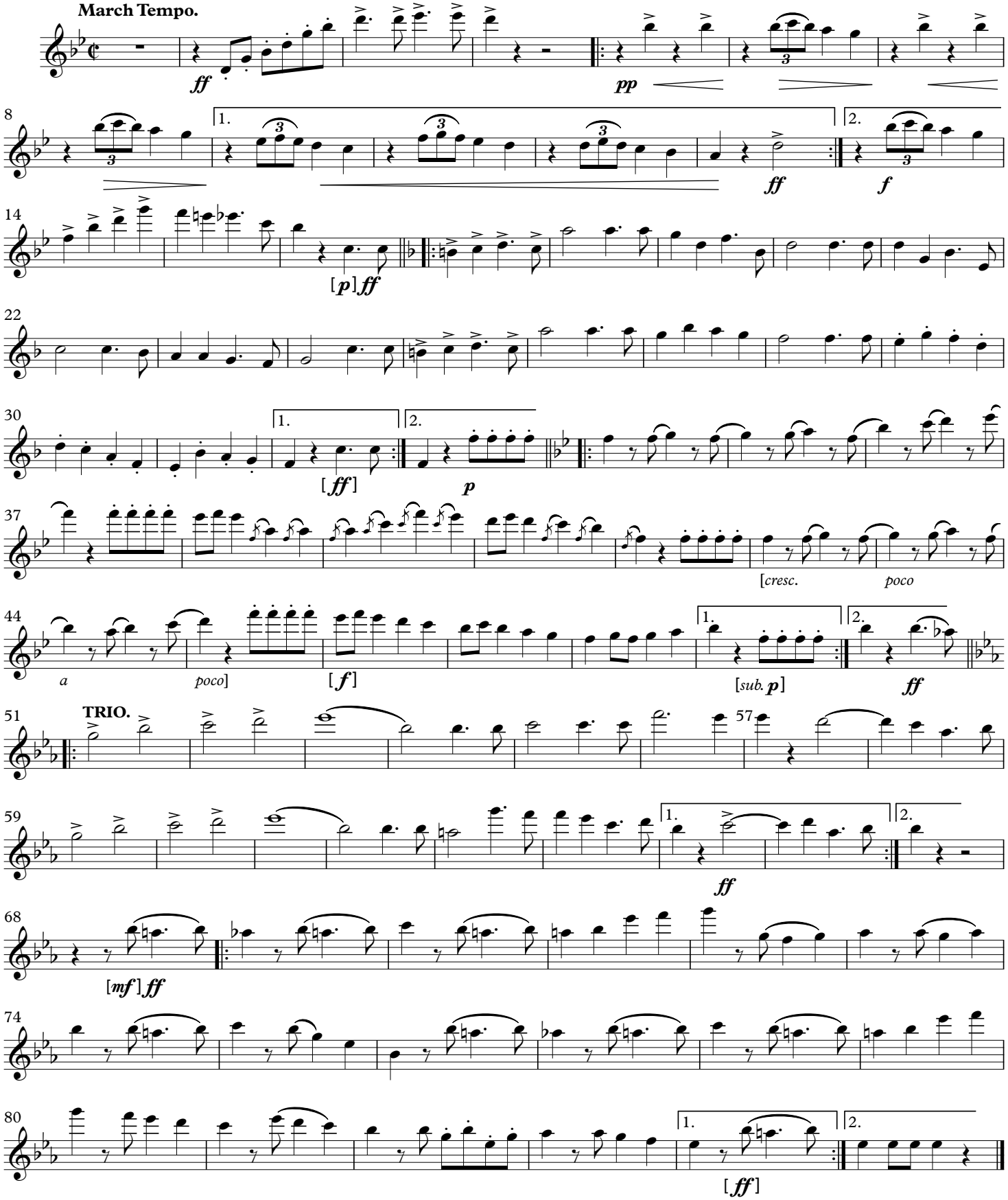
March

ESPRIT DE CORPS

1st B♭ Clarinet

(1878)

JOHN PHILIP SOUSA



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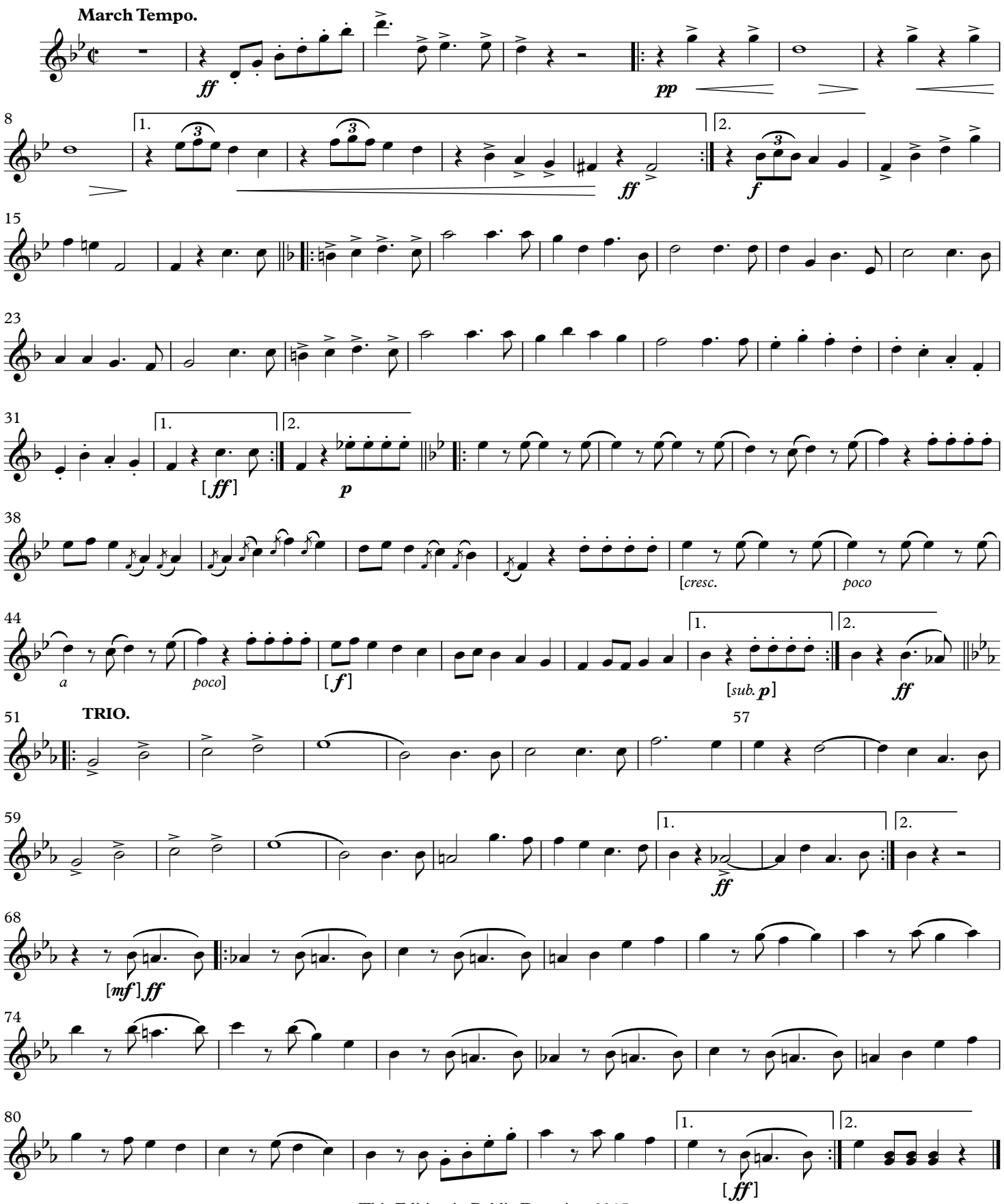
March

ESPRIT DE CORPS

2nd B♭ Clarinet

(1878)

JOHN PHILIP SOUSA



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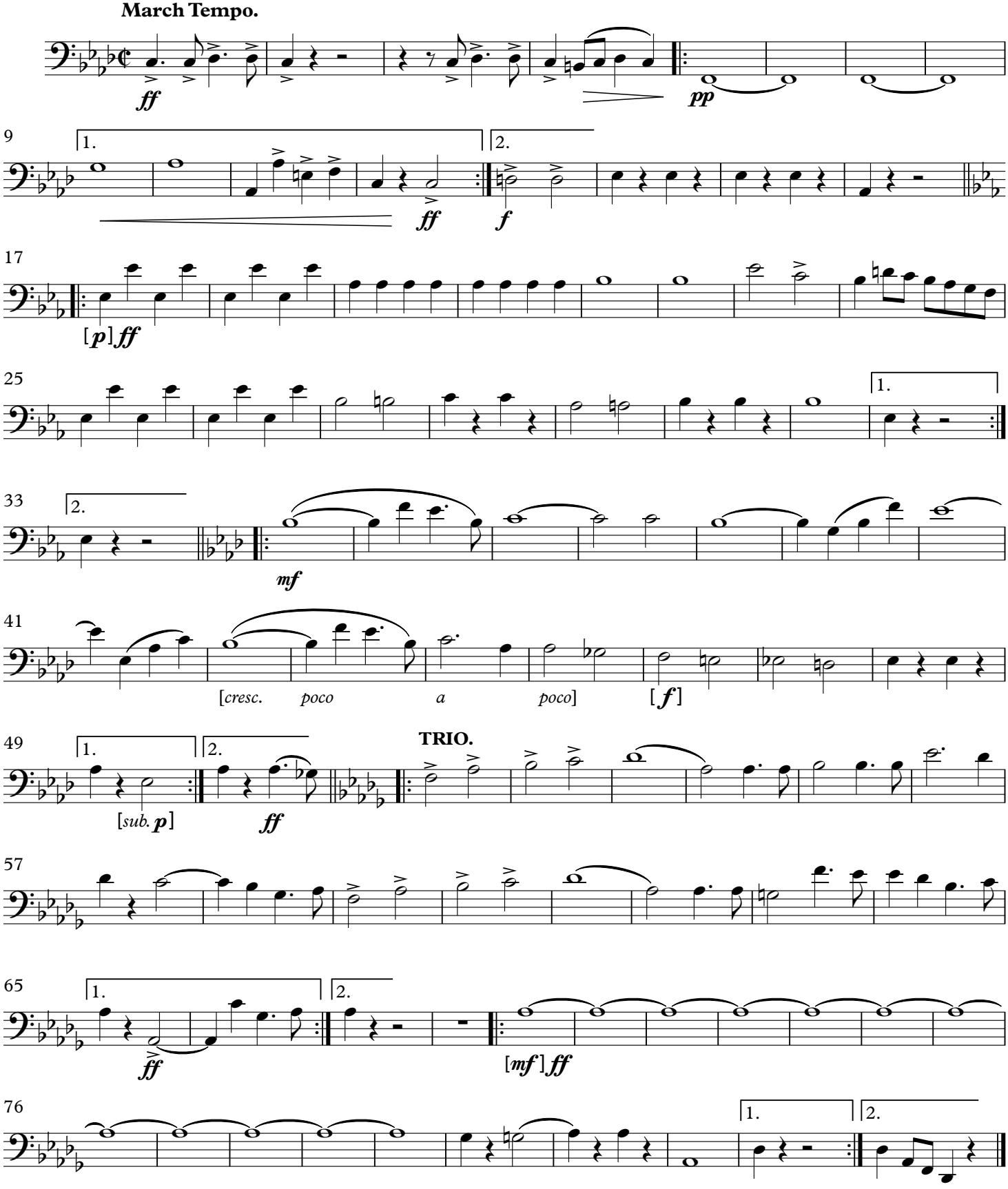
March

ESPRIT DE CORPS

Bassoon (1878) **JOHN PHILIP SOUSA**



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March

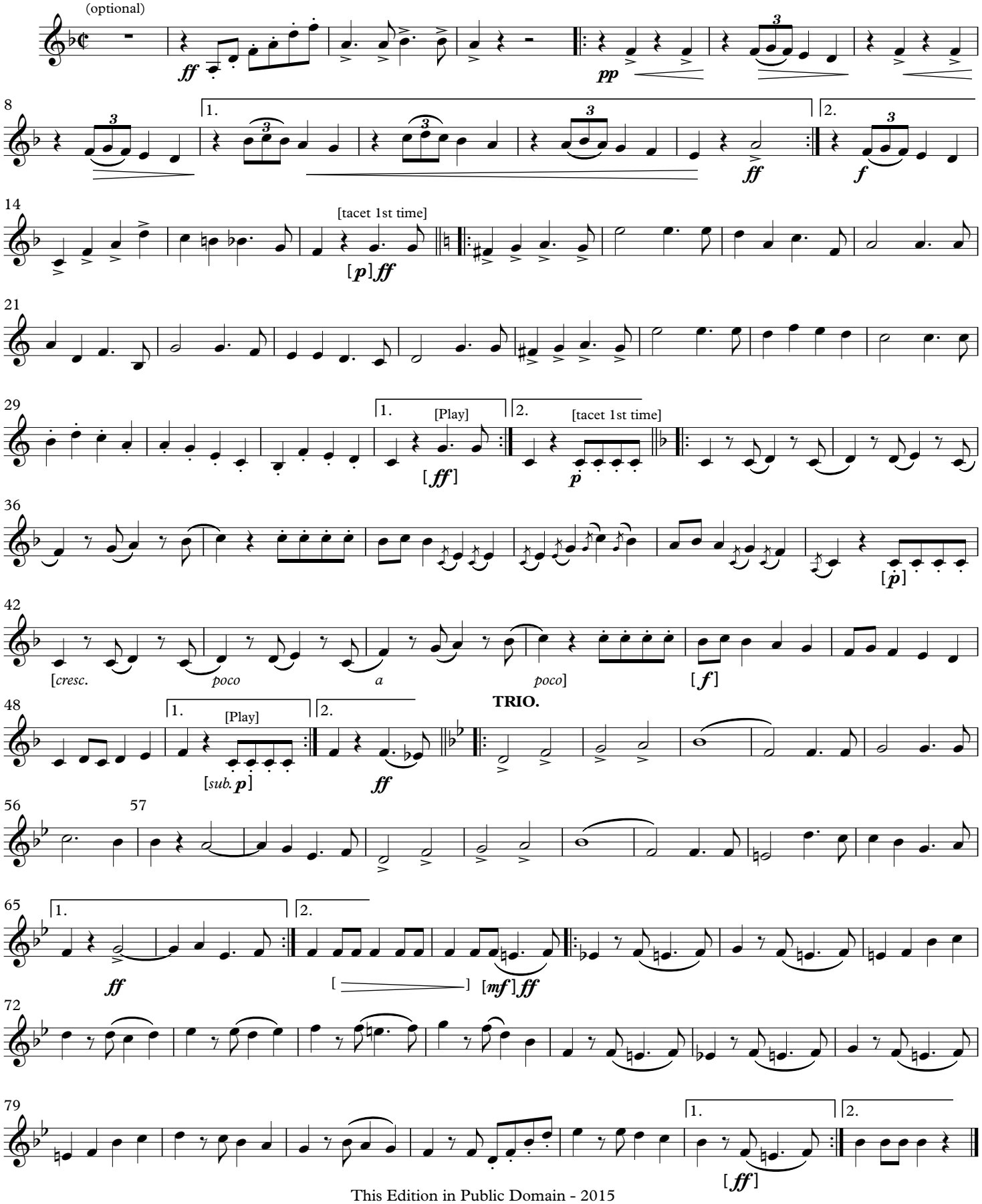
ESPRIT DE CORPS

(1878)

E♭ Cornet

JOHN PHILIP SOUSA

March Tempo.
(optional)



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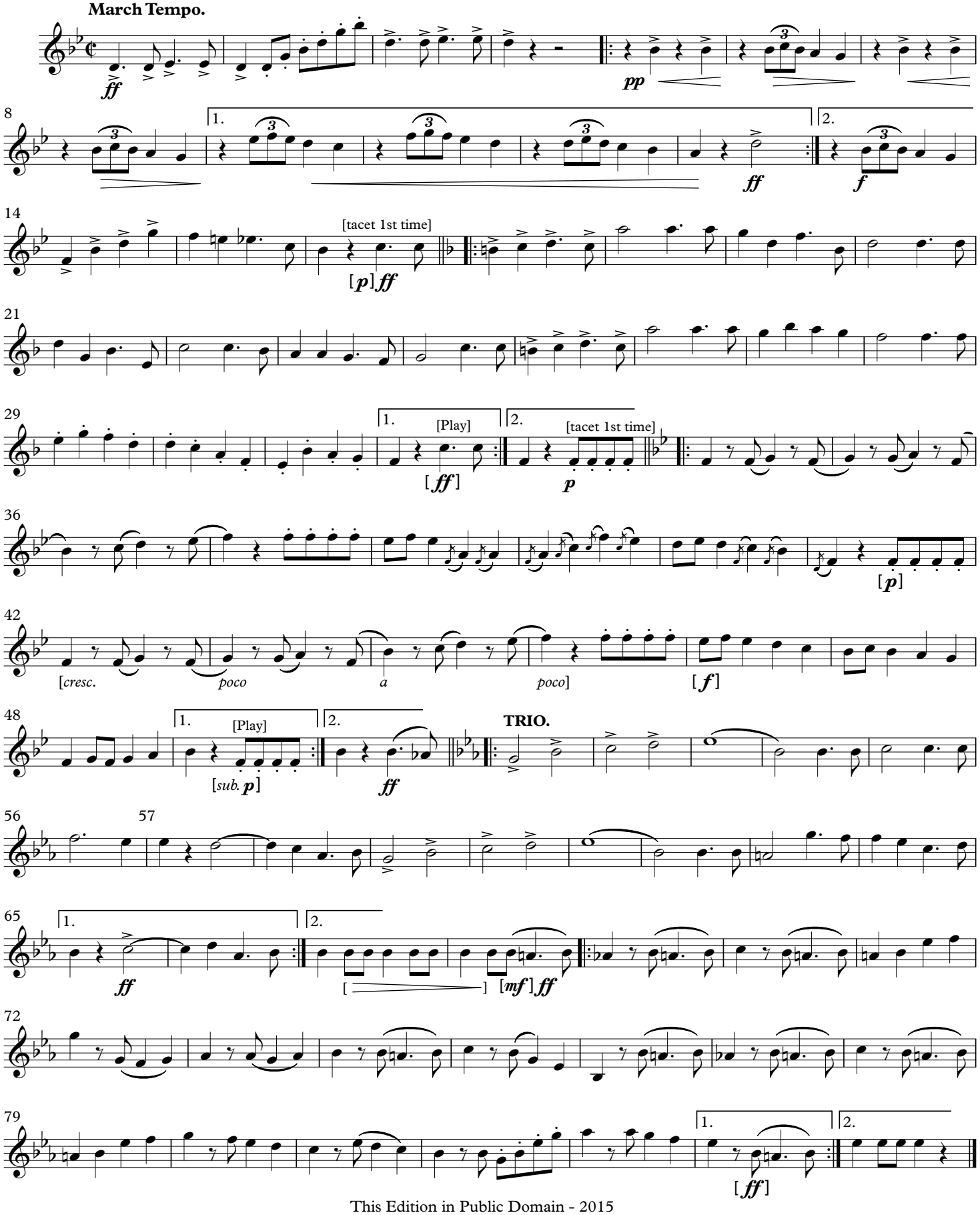
March

ESPRIT DE CORPS

Solo & 1st B♭ Cornets

(1878)

JOHN PHILIP SOUSA



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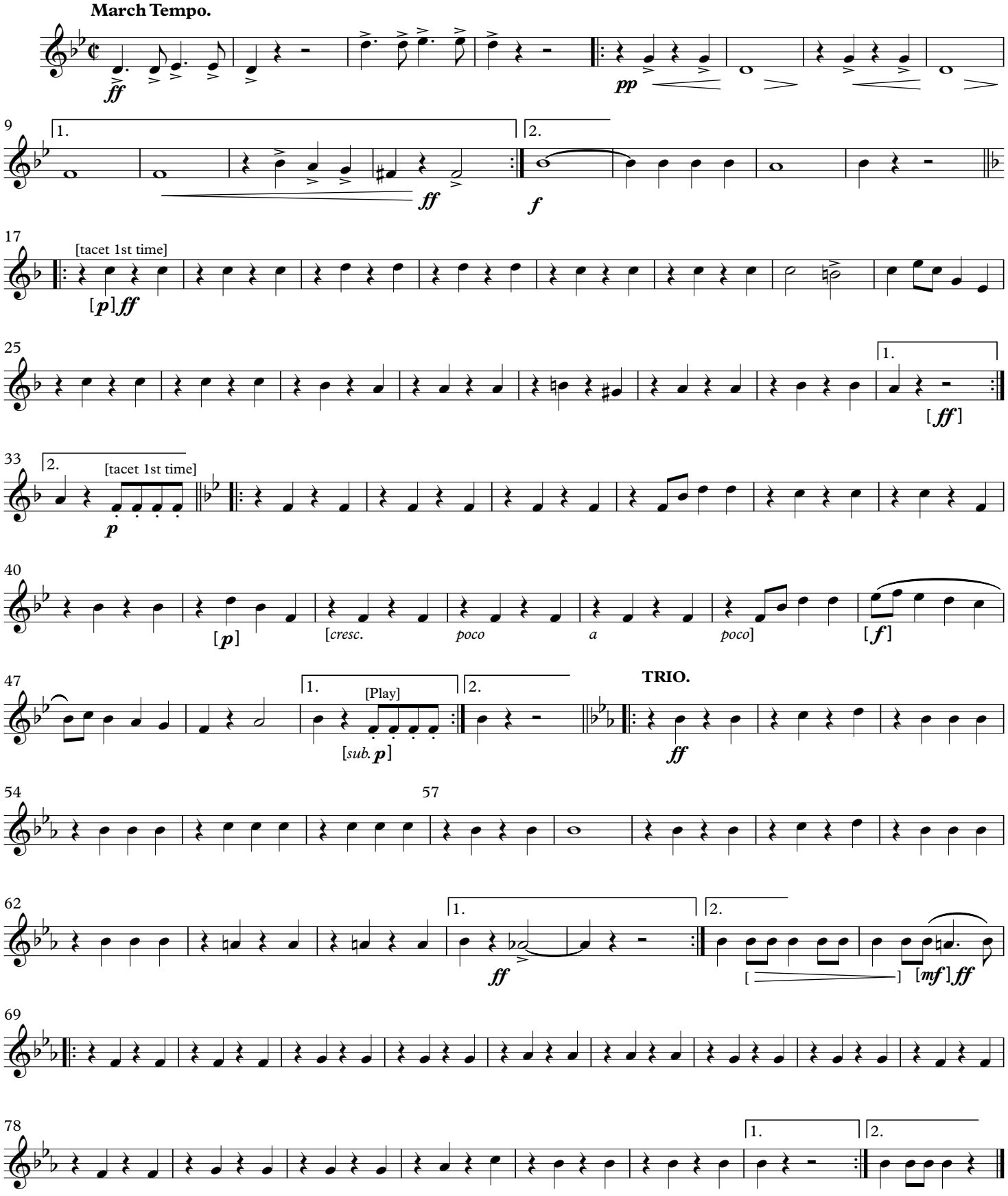
March

ESPRIT DE CORPS

(1878)

2nd B♭ Cornet

JOHN PHILIP SOUSA



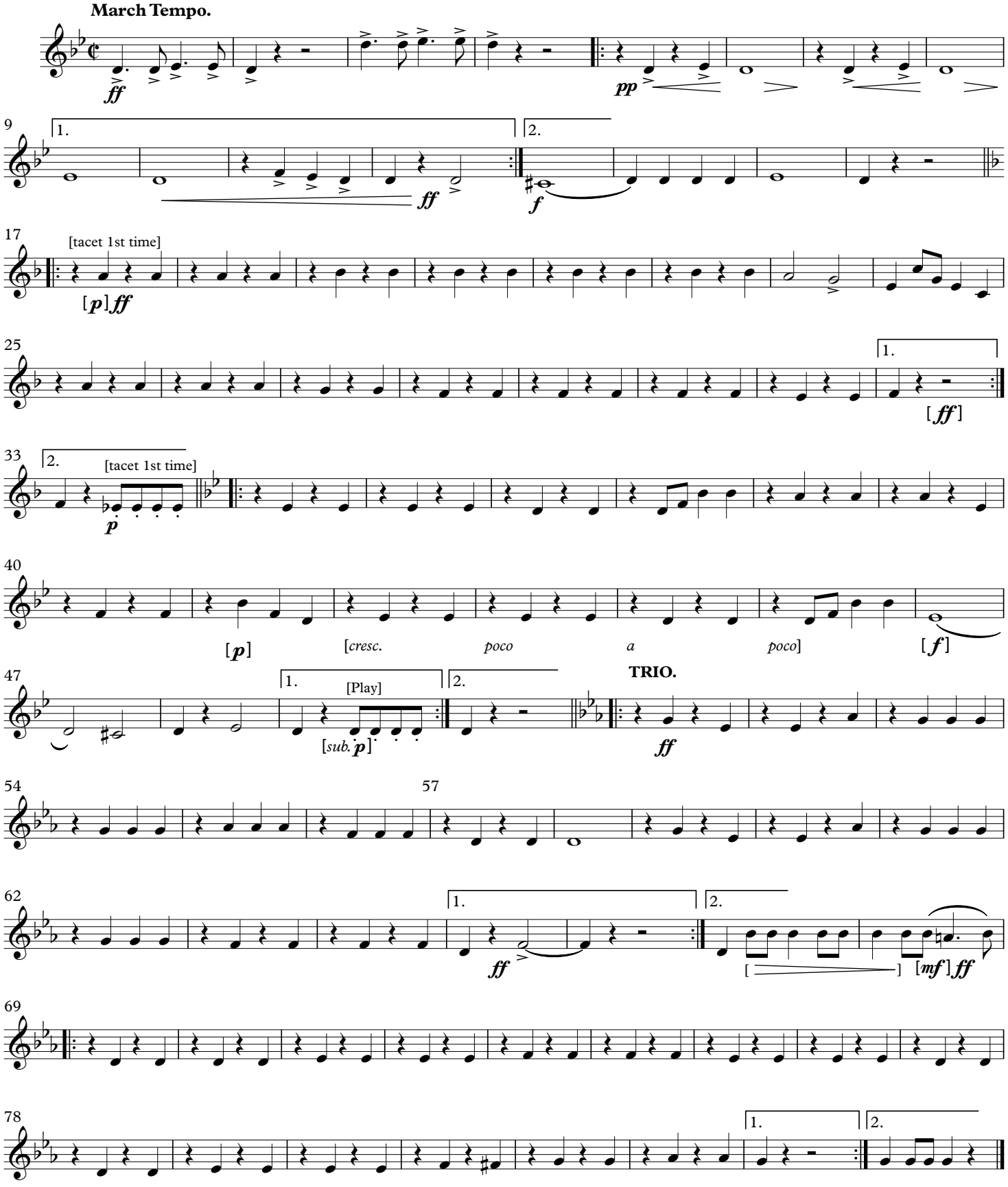
March

ESPRIT DE CORPS

3rd B♭ Cornet

(1878)

JOHN PHILIP SOUSA



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March

ESPRIT DE CORPS

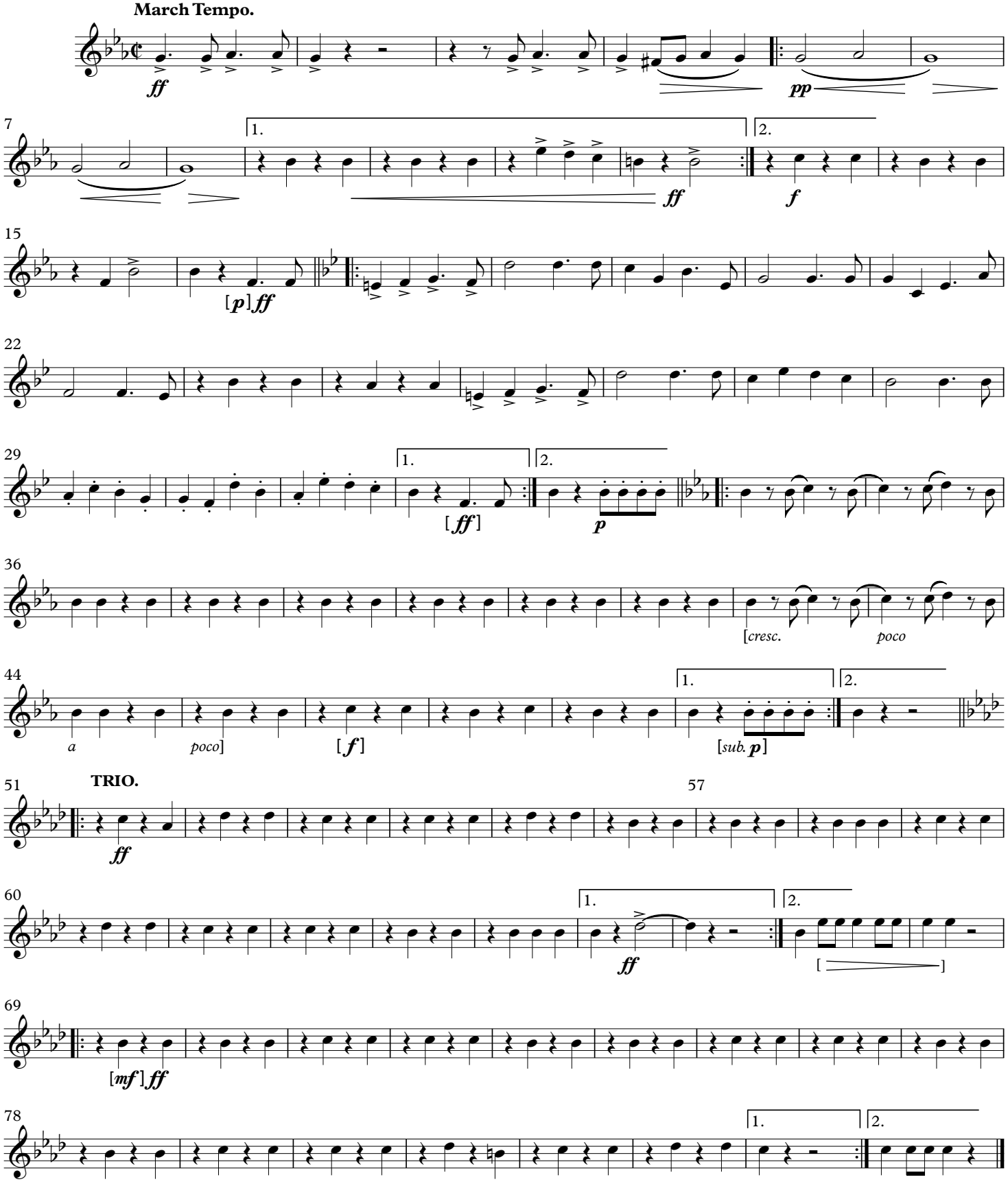
(1878)

JOHN PHILIP SOUSA

1st F Horn

(originally 1st E♭ Alto)

March Tempo.



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March

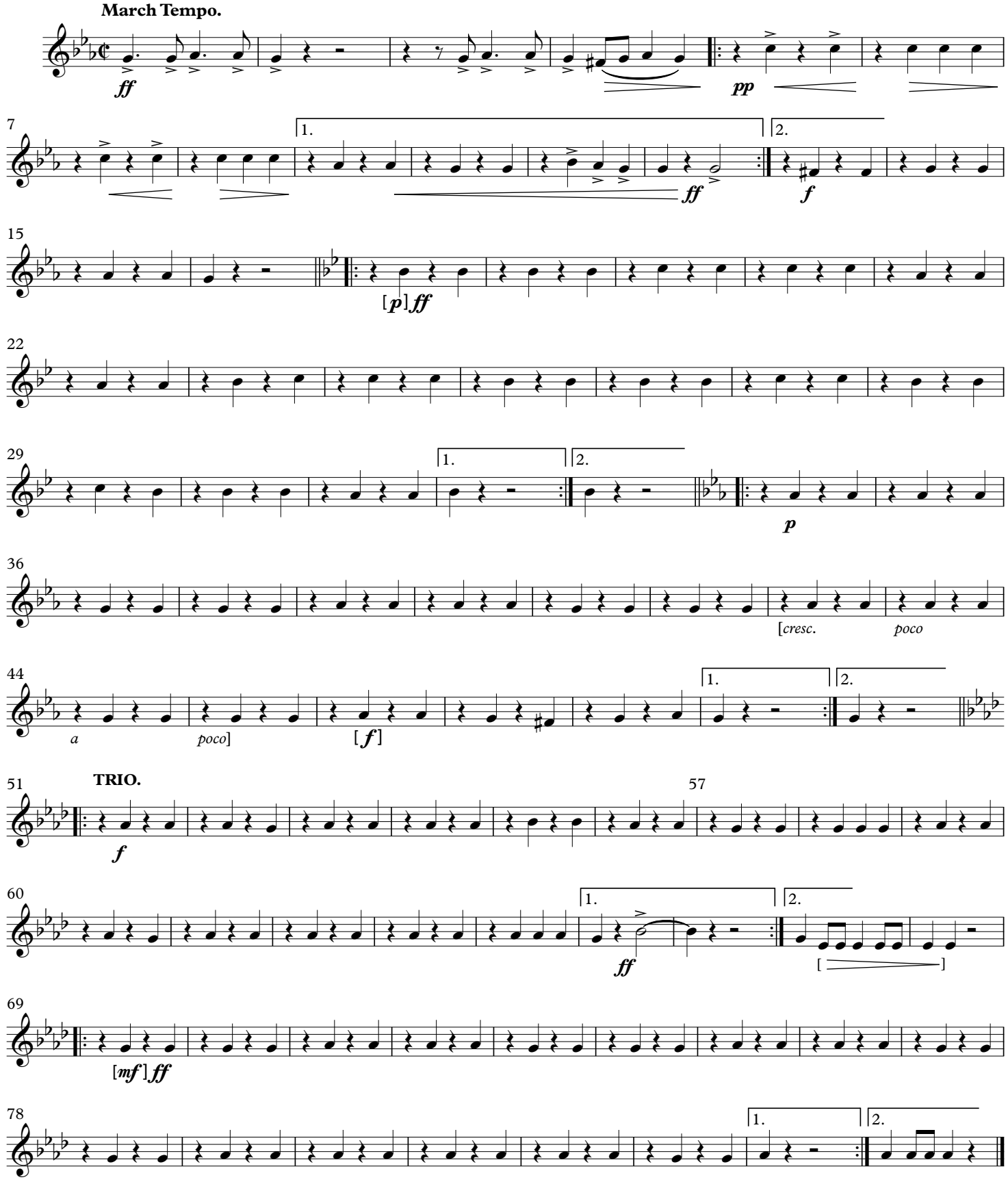
ESPRIT DE CORPS

(1878)

2nd F Horn

(originally 2nd E♭ Alto)

JOHN PHILIP SOUSA



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March

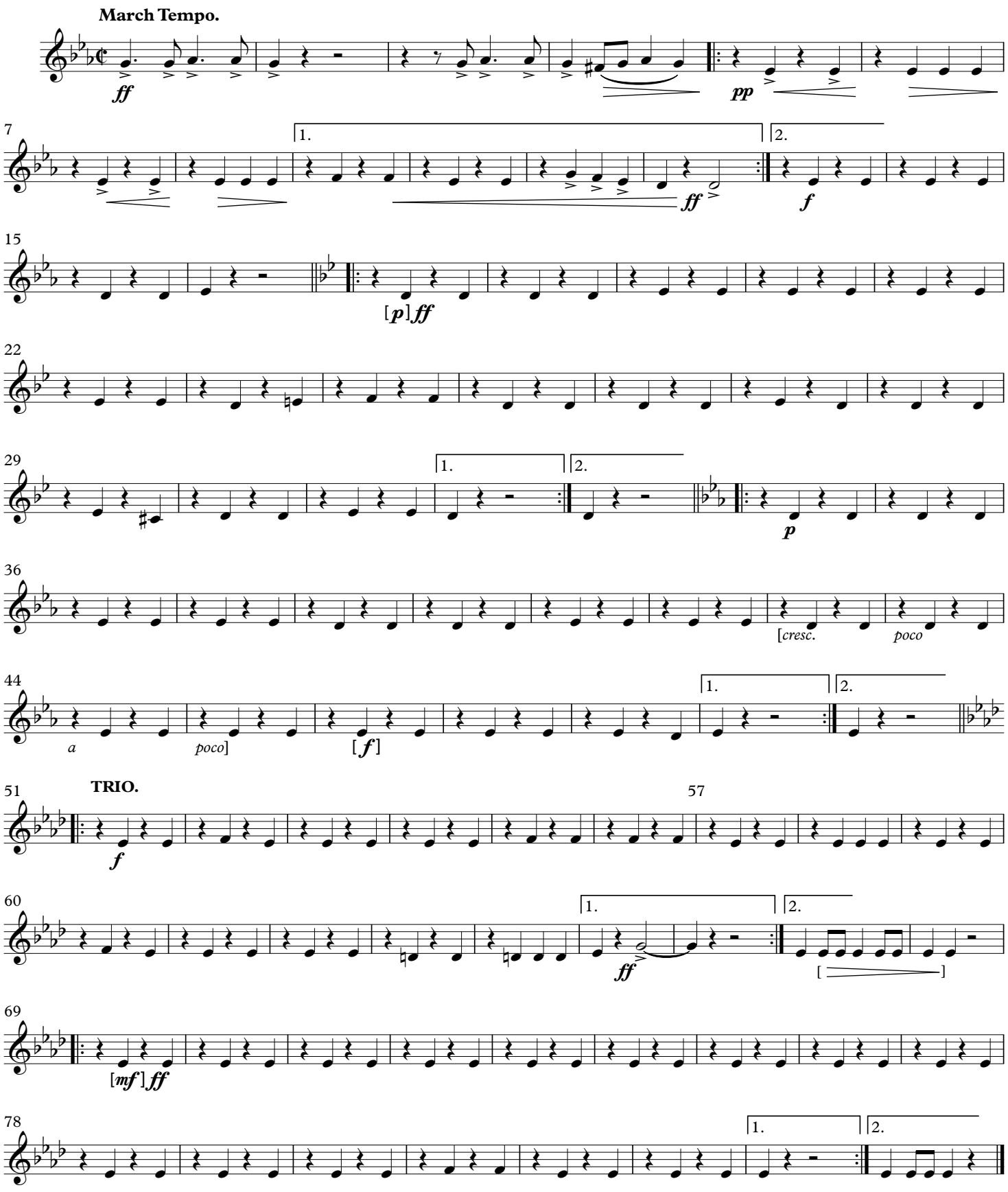
ESPRIT DE CORPS

(1878)

3rd F Horn

(originally 3rd E♭ Alto)

JOHN PHILIP SOUSA



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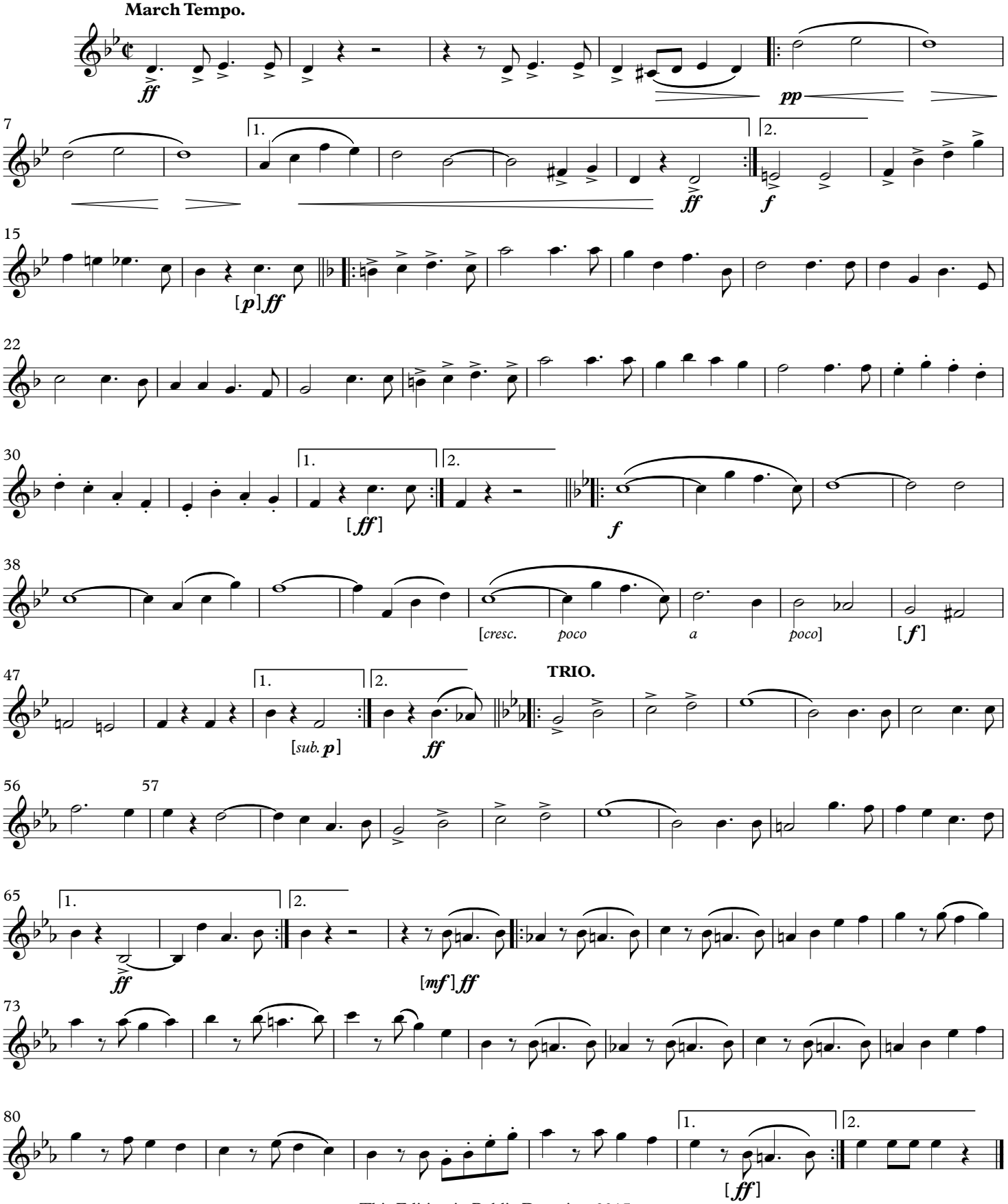
March

ESPRIT DE CORPS

(1878)

Baritone, T.C.

JOHN PHILIP SOUSA



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March

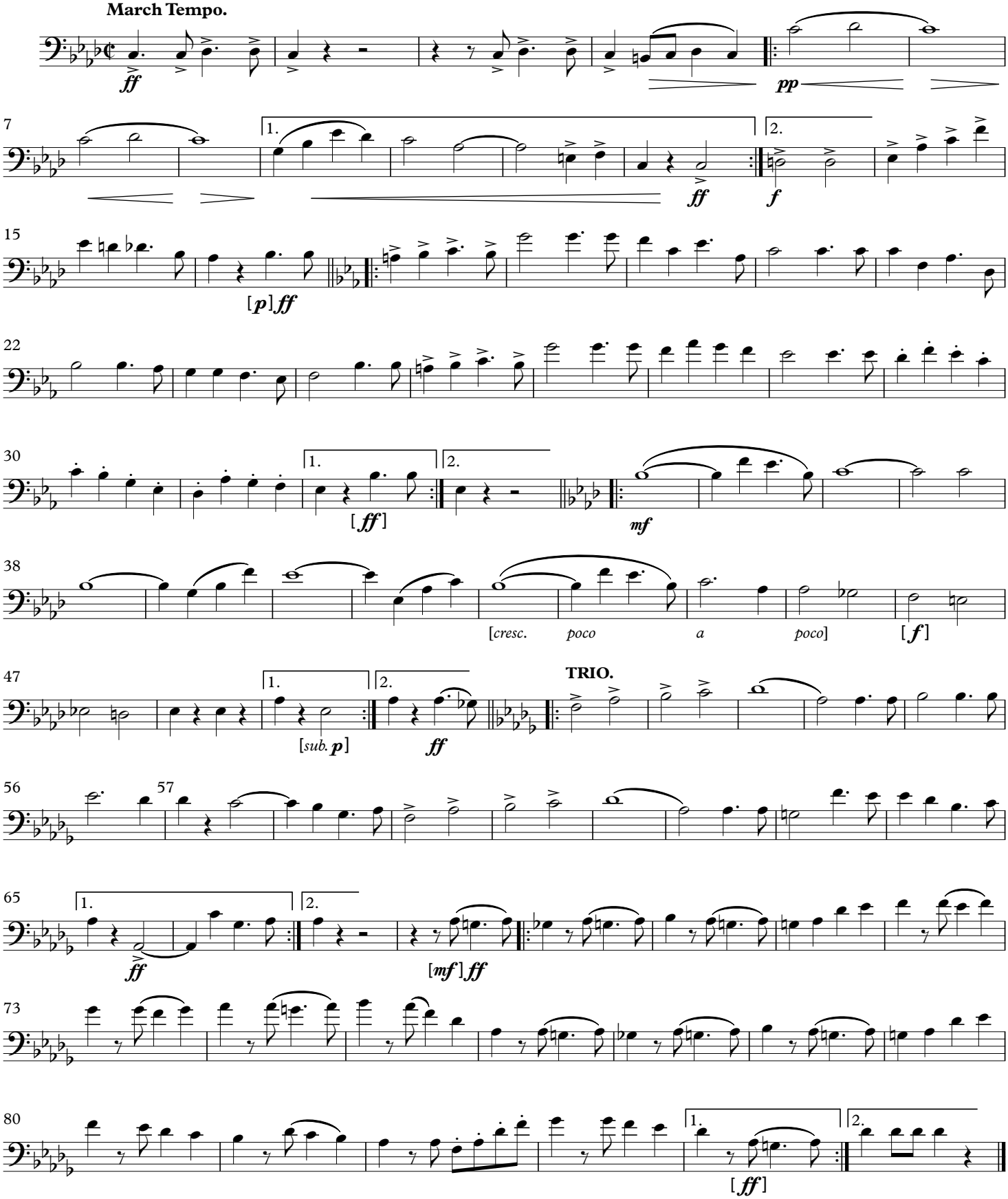
ESPRIT DE CORPS

(1878)

JOHN PHILIP SOUSA

Euphonium
(Baritone, B.C.)

March Tempo.



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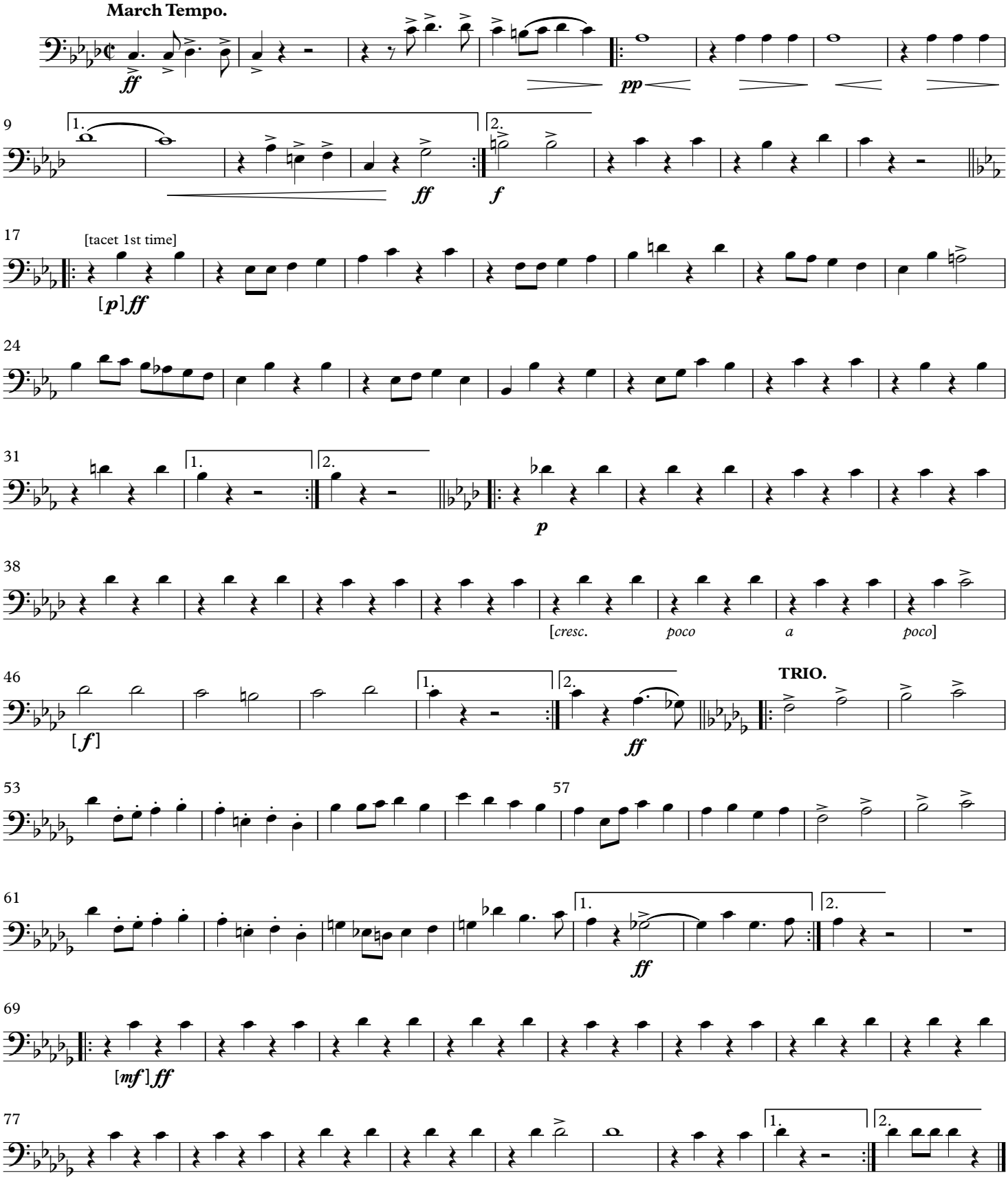
March

ESPRIT DE CORPS

(1878)

1st Trombone
(originally 1st B♭ Tenor)

JOHN PHILIP SOUSA



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March

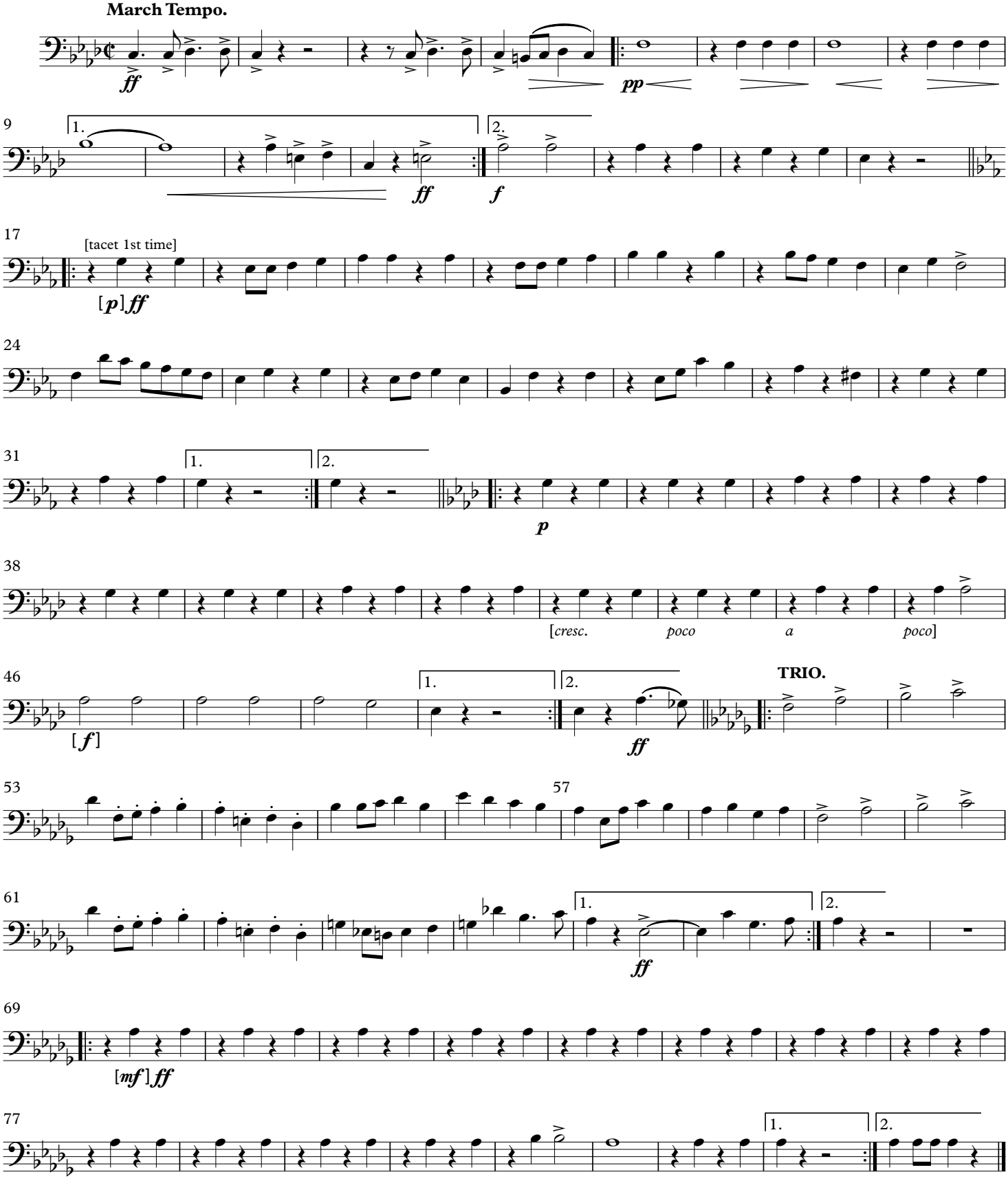
ESPRIT DE CORPS

(1878)

2nd Trombone
(originally 2nd B♭ Tenor)

JOHN PHILIP SOUSA

March Tempo.



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March

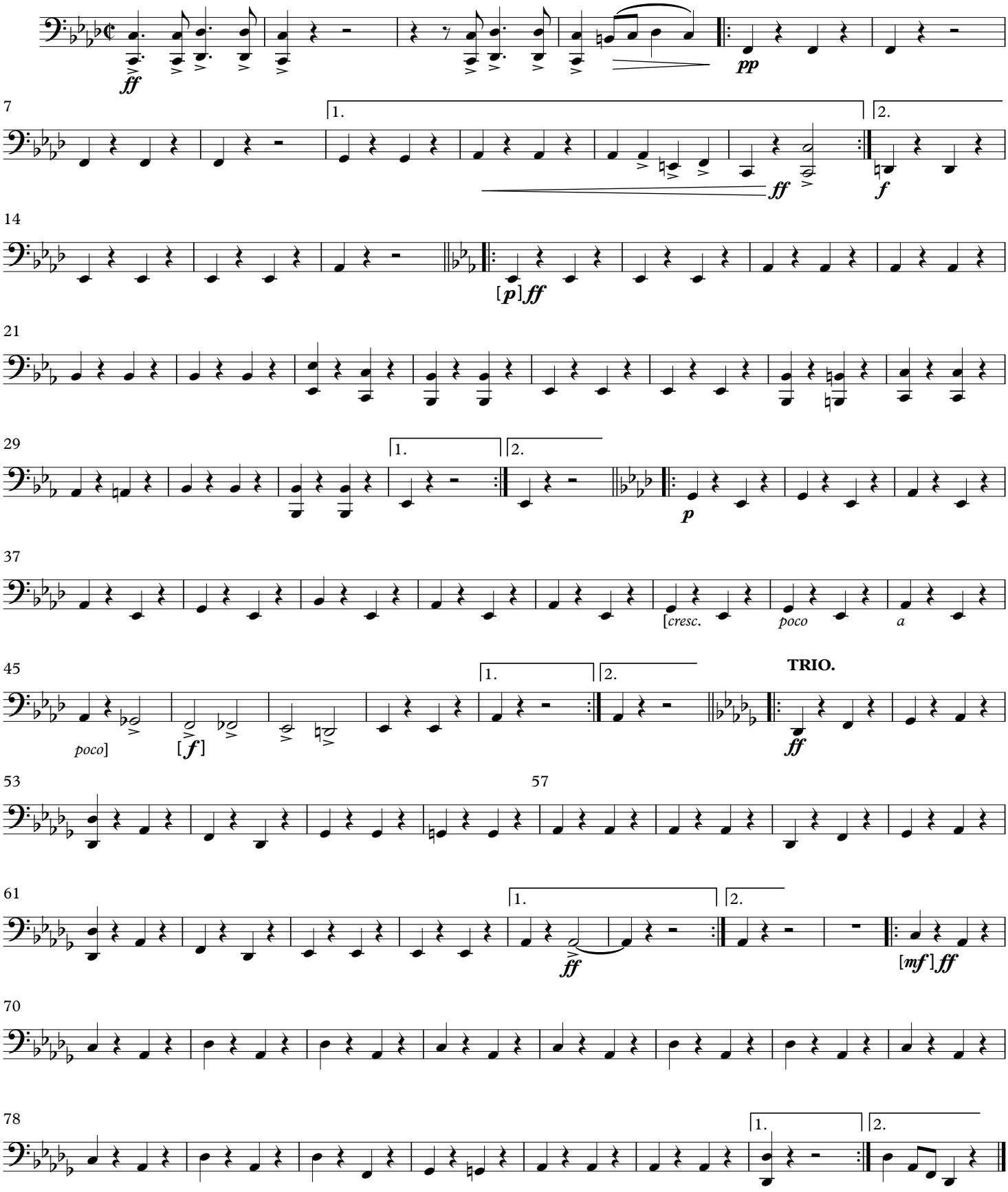
ESPRIT DE CORPS

(1878)

Tuba

JOHN PHILIP SOUSA

March Tempo.



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March

ESPRIT DE CORPS

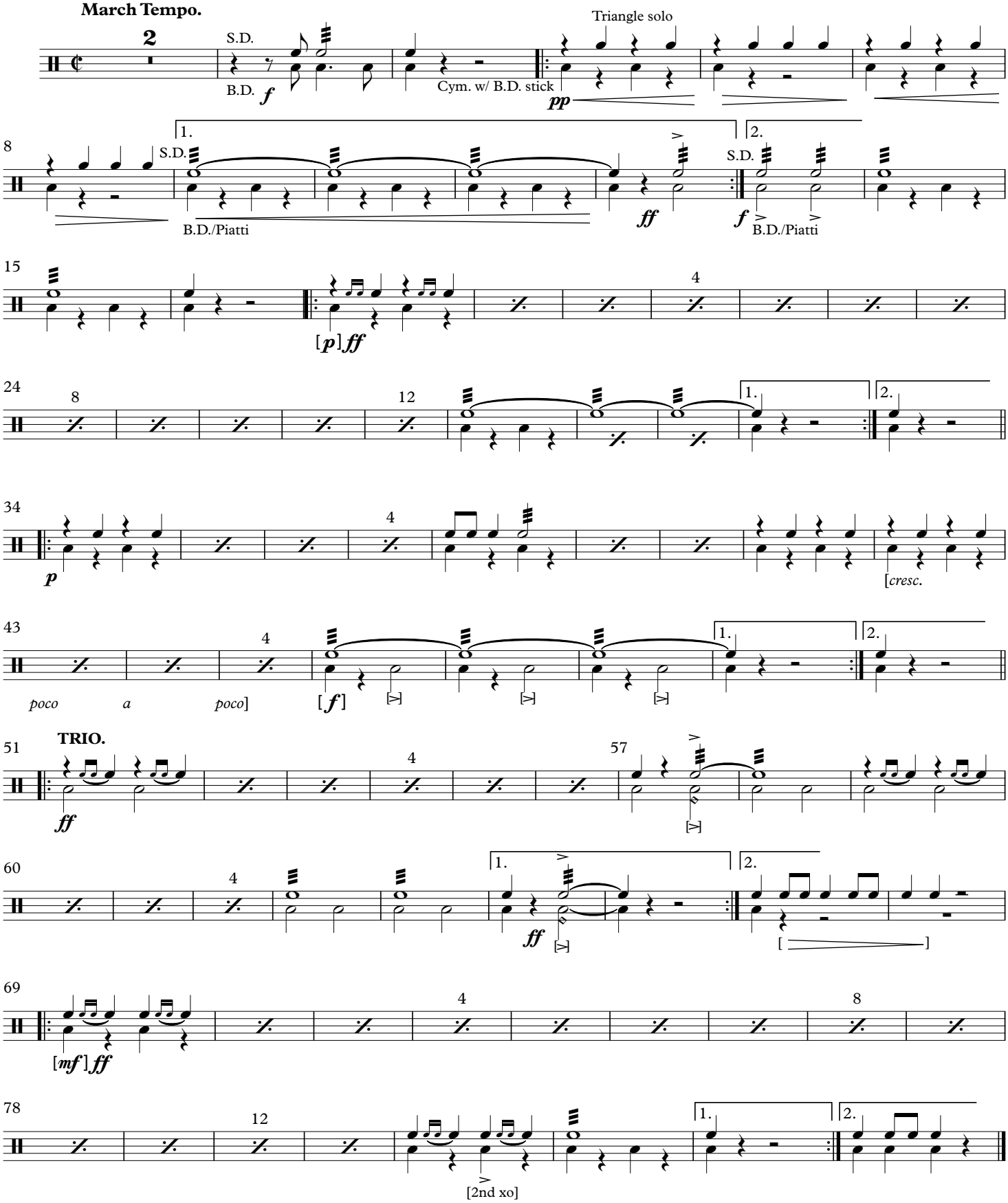
(1878)

JOHN PHILIP SOUSA

Drums

Snare Drum
Bass Drum
Cymbals
Triangle

March Tempo.



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